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TOP HITS OF  
THE YEAR

# ANNUAL '86

FALL 1986 \$2.95

## Van Halen



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**JUDAS PRIEST**



**MOTLEY CRUE**



**TWISTED SISTER**

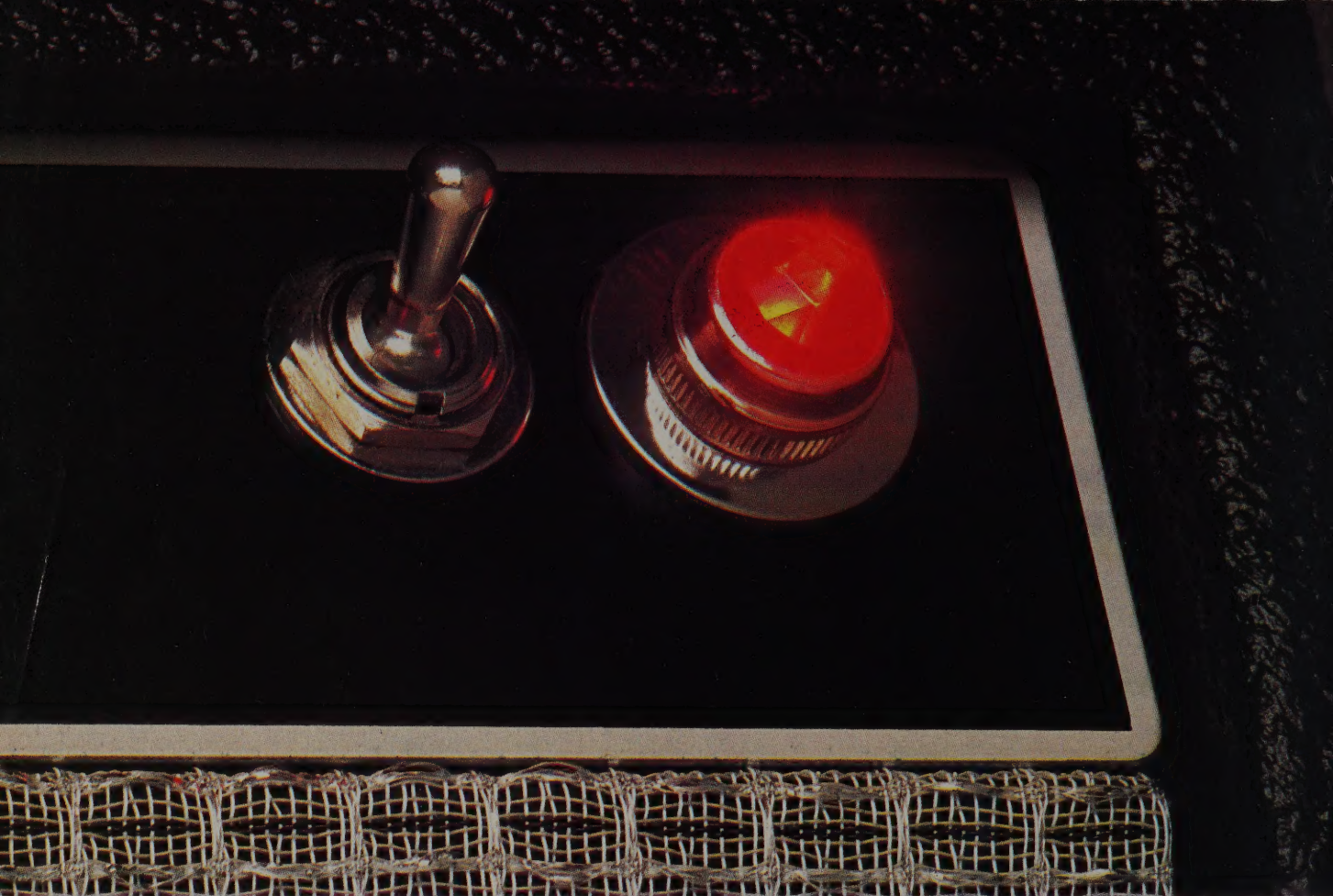
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# VH VAN ALEN

## back to basics

Mark Weiss/MWA



1986 Model Van Halen, from left: Sammy Hagar, Eddie Van Halen, Alex Van Halen and Michael Anthony.

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### Addition Of Sammy Hagar Invigorates VH To New Heights Of Rock Excitement.

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by Andy Secher

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After months of speculation, rumor and innuendo, it's finally official — Sammy Hagar has joined up with Edward and Alex Van Halen and Michael Anthony to form a "new and improved" version of Van Halen. Gone is David Lee Roth in pursuit of a movie career, and what's left promises to be one of the most exciting bands in rock history, chock full of Edward's incomparable guitar histrionics and Sammy's pedal-to-the-metal vocals. We are now pleased to present the new Van Halen's first interview as a band, conducted in Edward Van Halen's "5150" home studio.



**HIT Parader:** Virtually everyone in rock and roll has been shocked by what's gone on with Van Halen over the last year. Why did David leave the band, and how did you hook up with Sammy?

**Alex Van Halen:** The simple fact is that the previous model of Van Halen began to have some creative differences. David decided he wanted to make movies, and we wanted to make music. It was an amicable split. There were no hard feelings, no matter what you may have read. People like to think that it was a dirty, grimy business when we broke apart, but it wasn't. Dave has always had his way of doing things, and we've had ours. Now we're all free to pursue our own things.

**Edward Van Halen:** As far as getting Sammy in the band, it was just something that happened. We never set out to get him but, when his name was mentioned to us by a mutual friend, it seemed like a great idea. We didn't know if he'd do it, but we approached him and, since you can see he's now sitting about three feet away from me, you know he accepted.

**HP:** How has Van Halen changed with Sammy's addition?

**AVH:** It's only gotten better. To us, Van Halen isn't just music, it's a lifestyle. It's an attitude that we have, and that's not going to change because of one member leaving. This is a new Van Halen — the real Van Halen, as far as we're concerned.

**Michael Anthony:** Having Sammy in the band hurts my groin because I have to sing higher harmonies onstage (laughs).

**EVH:** With Sammy, all the limits we may have had in the past are removed. We can play anything we want because we know we have a vocalist who can handle it. It's also great to have another guitarist in the band. It's fun to be able to bounce ideas off somebody else.

**HP:** Sammy, how have you had to change to fit into Van Halen?

**Sammy Hagar:** Not one bit. I'm too old to change my style. No one changed for anyone else. We just got together, and it worked. We tried out some of the things that are on the new album, and it was magic. There was electricity between us. Damn, it felt great!

**HP:** How would you describe the music on the new album?

**EVH:** It's unique and fresh, just like the band.

**AVH:** The attitude we've had on this record is that if something sounds good, then it is good. At first, we were hesitant to use

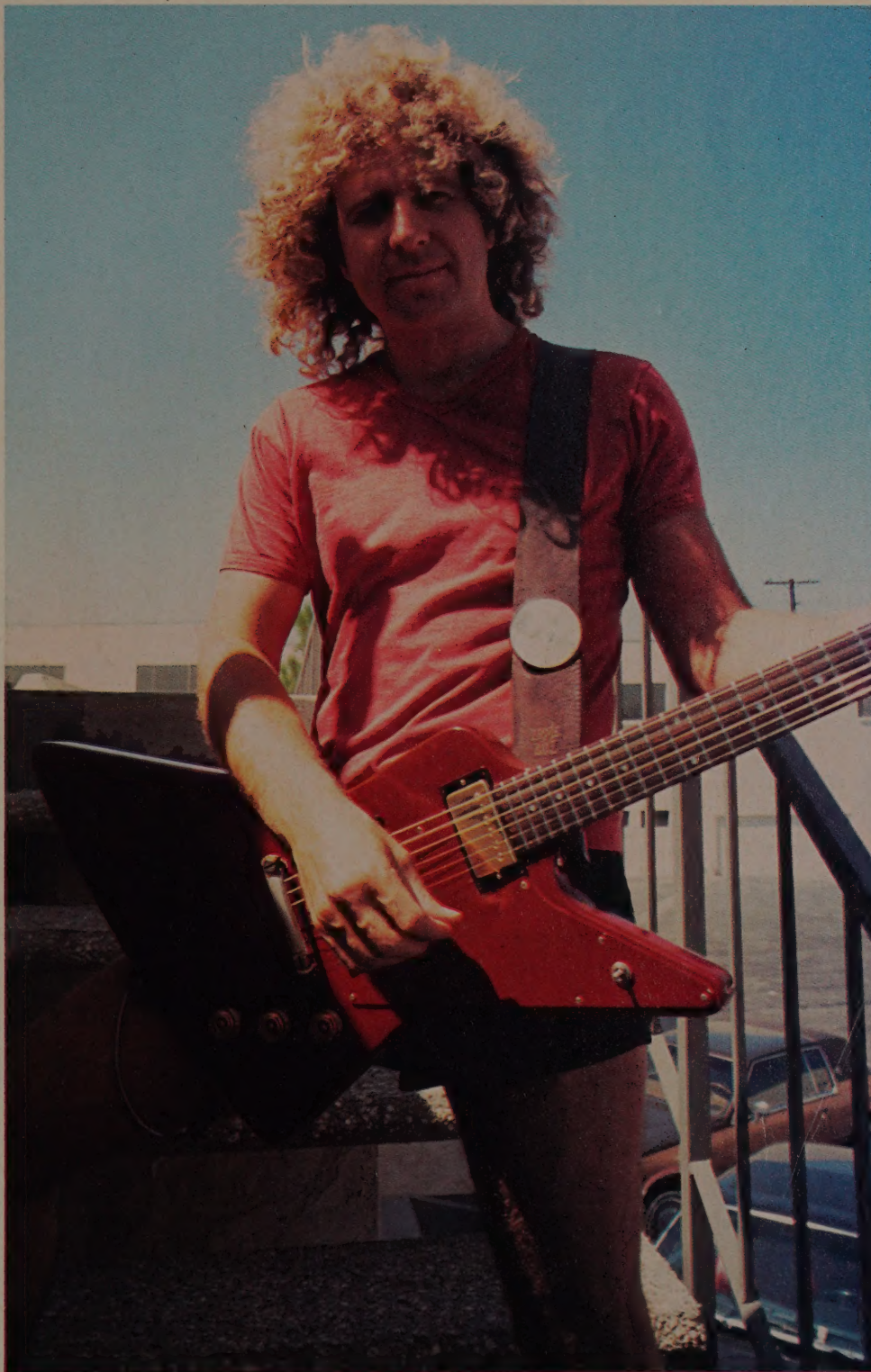
synthesizers and things, but now all the barriers are down. If we want to use an oboe, we will use an oboe. We're exploring new musical ground. But, on the other hand, we're still street rats, and we know what makes us feel good. So the music we've put on this album is experimental, but it's got a real dirty, street feel to it.

**SH:** Speaking as the outsider — the guy who maybe has the best perspective on what Van Halen music has meant to everyone — this album has better material. The songs are just incredible. It's far beyond anything I'd ever done on my own.

**EVH:** It's hard yet soft. That's the only way to describe it.

**HP:** How long was it from the moment you realized Roth was leaving the band to the time you contacted Sammy?

**AVH:** This is the first year in a long time that we're not touring excessively. The truth was we were being a little self-indulgent in that we weren't facing the reality at hand. We knew we wanted to make a new



Chris Walter/Photoquest, Inc.

Sammy Hagar: "I'm too old to change my style."



record, but we didn't know if everyone was interested in making an album at that time, so we realized something had to be done. Once that decision was made, things happened very quickly.

**EVH:** Yeah, I was sitting on the beach one day with Al, and I said to him that this friend of ours who sells us cars — he sold me two Lamborghinis — said Sammy was available. We called him up the next day, and the day after that he was down here working with us. That's how fast it happened.

**HP:** Sammy, how tough was it for you to give up your solo career?

**SH:** It was real tough. We had just had a platinum album the last time out, and the tours were doing real well. Then this came up. It was a real hard decision to make. The hardest part was leaving the guys I had played with over the last few years. They're great musicians and great friends, and telling them that the band was over and that I was joining Van Halen was tough.

**HP:** How are you going to decide what to play onstage? Will you be doing Van Halen material recorded prior to the new album? Will you be doing any of Sammy's solo tunes?

**AVH:** That's something we haven't decided yet. We know that a lot of people who come see us will expect to hear some of the old tunes, but we will only do things we feel comfortable with.

**EVH:** We know that one album's worth of stuff isn't enough for an entire set, so we'll be playing all of Cheap Trick's material (laughs).

**HP:** What motivates Van Halen now? Is it money or artistic creativity?

**SH:** For me, it's definitely the music. The money really doesn't make that much difference. Hell, for me to make more money in this band than I was making on my own, this band has to be four times bigger. I hope it is, but the money and the fame certainly isn't that important to any of us. We've all had enough of that. It's the music that still turns us on.

**AVH:** I'm a little hesitant to use the word "art" in terms of Van Halen music, but in many ways that's what it is. We're putting a lot of time, effort and creativity into what we're doing, and that's where the satisfaction comes in.

**EVH:** We love making music. That's the only thing that really matters. We're still motivated by the same things today that we were when we first started playing in bands — and that's by making music that really turns us on. And if we get off on something, we believe at least 50

million other people will get off on it, too. That's my driving force.

**HP:** You're still in the honeymoon stage of your relationship at the moment. Do you think you'll handle future problems differently than you might have when Roth was in the band?

**SH:** That's hard for any of us to tell,

but all I know is that we're professionals. I can guarantee one thing — nothing will ever stand in the way of delivering the best show we can night in and night out. Every person who comes to see this band, even if they had to pay some ticket agency \$3,000, is gonna walk out the door feeling they got more than their money's worth.

**EVH:** That is the bottom-line truth. We're there to make every night an event. We don't have to work another day in our lives if we don't want to. We don't need the money. We're doing it just so we can see a bunch of people with smiles on their faces after we play for them. □




Bassist Michael Anthony is pleased and very exalted about Sammy Hagar stepping in for the departed David Lee Roth.



Says original Van Halen member Alex: "To us, Van Halen isn't just music, it's a lifestyle."





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# STAC MOTLEY CRUE



Motley Crue, from left: Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars.

## by Keith Elliot Greenberg

Motley Crue's Vince Neil was going through a bit of culture shock. The blond wildman and living stereotype free-spirited Southern Californian was having a tough time adjusting to New York City's lightning-quick pace.

"I don't know what it is about this city," he said. "It seems to me like they pay a lot of people to walk around the streets here. Everywhere you go, there are so many people rushing around. It doesn't matter if it's at night or the middle of the day. I mean, doesn't anybody

work?"

Neil was handed a can of club soda, and made a face. "Shit, it's not like L.A. where everything's so laidback," the lead singer added. "In L.A., people like to be mellow, and things go slower. I mean, in L.A., it would take us four days to do what it takes us one day to do here. No one in L.A. follows a schedule like they do in New York, doing interviews every hour on the hour. In L.A., they'd say, 'Hey, let's break for lunch first.' Here, everything's so fast."

Neil, a man whose life hasn't exactly been spent in the slow lane, isn't sure if the Crue would have seemed as unusual had they been born out of New York's Hell's Kitchen or the Lower East Side. "In New York, I don't know if we really would have seemed that outrageous," he conceded. "Not like in L.A. I mean, these people here have seen everything. In L.A., the heaviest people used to be the Beach Boys and the Eagles."

Today, it's the Crue that are pretty heavy. And pretty successful. Their latest LP, *Theatre Of Pain* has

sold over two million copies, and even people outside the metal community are taking notice of Vince, lyricist/bassist Nikki Sixx, drummer Tommy Lee and guitarist Mick Mars. The boys are more recognizable than ever before, and the feeling of revenge they have for the skeptics they've known for years couldn't be sweeter.

"I wasn't always happy when I was growing up," Tommy said. "A lot of other kids really thought they were hot shit. I always wanted to go back to my class reunion in a limousine with eight broads. Having



# STAGE



Mark Weiss/MWA

the Crue do so well is that dream coming true. When one of my teachers failed me in school, I said, 'You know what, man? You're a beat-off, and one day your daughter's gonna be waiting in line to see me play.'" In fact, Tommy's sure the offspring of more than one of his former instructors are diehard Crue fans.

So are, he contended, some former classmates. "Now I get calls from guys who used to beat the hell out of me in school. They say, 'Hey, bud, how about some tickets for me when you play the Forum?' I say,

'What does this sound like?' and hang up the phone."

Vince can relate. "Everybody's your friend now," he sneered. "People I talked to *once* when I was growing up say they were my best friends." He laughed. "They even go over my parents' house and hang out there. My mom calls me up and says, 'This guy says you and he were really close. Should I give him your number?' I say, 'Forget it.'"

"I have three friends in this world who I can count on — Tommy, Mick and Nikki. Those are the ones I know aren't bullshitting me. I know

they're there for me."

Tommy pointed at the tattoo on his arm. "That's why we have 'Motley Crue' on our arms. We're serious about this band. We're here for each other. For all of us, this is the first thing we've ever done that's huge. When we're 90 years old, we'll point at these tattoos and say, 'This was the best time we ever had.'"

Judging by the success of *Theatre Of Pain*, those times seem only to be getting better. The album is being hailed as a departure for Motley Crue, a more sophisticated approach to their usual hard-driving sound. In the promotional material the Crue's record company distributed after the LP's release, Nikki is quoted as saying, "I want to show that we're not all balls and cock. We think more than that, and we have more to say than just about sex." Tracks on the album deal with themes normally left to politically conscious new-wave bands. *Fight For Your Rights*, for example, is about racism. "This band is against racism of any sort," Nikki said. "It doesn't matter if you're black or white or pink or purple, you're still a person. We have to pull together as youth to make sure of that." Another such issue is self-prostitution. "On *Save Our Souls*, we're not talking about prostitution for sex," Nikki said, "but prostitution in general. Everybody prostitutes themselves one time or another." But, at the same time, Tommy swears Motley Crue is the same band they've always been. They haven't gotten too high-hat for their followers.

"We're as wild as we always were," he stated. "We haven't gotten more mature or anything like that. This is music for fans who love rock and roll. We're still rock fans ourselves, so we know what rock-and-roll fans like."

Still, when their fans criticize, Motley Crue listens. "No bullshit," Vince insisted. "The fans are the ones who put us over the top. Not the record companies, not our manager. If our manager came up to us after a show and said, 'You know, your show really sucked,' we'd say, 'Fuck you.' If a *fan* came up to us and said the same thing, we'd be concerned. The fans are the ones who'll always tell you the truth."

In order to gauge public opinion, the band members rub elbows with their followers as often as possible. "You can't sit in a hotel all day," said Vince, who has been known to grow a beard, tuck his hair into a hat, and bop around the Galleria, the giant mall in Sherman Oaks, California — unnoticed. Tommy has even been seen sitting on a pier

drinking with vagrants. "You gotta live," Vince stressed. "A few weeks ago, me and Tommy went out to Manhattan Beach for hot dogs. A couple of fans came in and we said, 'Come over here and eat with us.' We listened to what they had to say, because you can always learn from listening to your fans."

The Crue has also had the opportunity to learn from idols like Edward Van Halen and Ozzy Osbourne, rock myths the band now considers friends. In fact, Ozzy has taught the group about more than just music. During his days prior to entering the Betty Ford Clinic, he gave the Crue partying lessons. "I called, 'Me and Tommy were in Memphis, Tennessee. We went over to Ozzy's hotel, and he was already a bit moldy. He decided to take us out to a Japanese restaurant, and ordered 15 cups of sake. We thought that was for all of us, and then he looked at us and went, 'What are you guys gonna drink?' So we each ordered 15. The waitress brought 45 of them, and we drank them all."

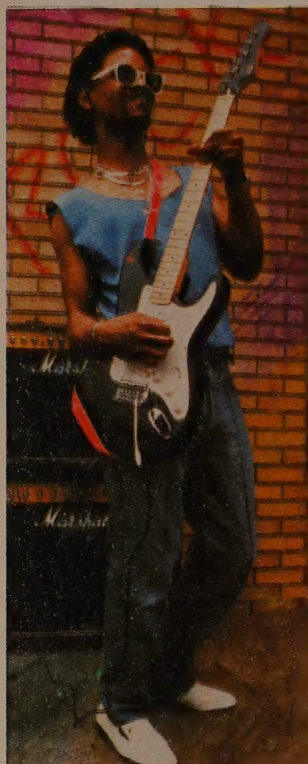
"We went outside and saw two kids, a mother and a father — a basic family — in a car. The girl in the back went, 'Look, it's Ozzy Osbourne and Motley Crue.' So, Ozzy walked up, grabbed the father and *kissed* him. They rolled up the window and bailed. Then we laid down in the middle of the street. We were drunk and were looking up at the stars on this big street. And the cars were going right past us."

While away from his rock friends, Tommy has been hanging out with the very luscious Heather Locklear, of TV's *Dynasty*. "We were surprised," Vince declared, wide-eyed. "We didn't talk to him for a week. We were jealous." Tommy — believe it or not — blushes when he talks about his new girlfriend. "My friends come up to me and say sick shit, like, 'I hope it falls off.' I've been told that everybody in Night Ranger now hates me." He claims he is true to his girl, staying away from those of the female persuasion when they are apart. "Who would wanna screw around if Heather Locklear was their girlfriend?" he asked. "She's pretty happening."

A fringe benefit of Tommy's relationship with the actress is the constant publicity. Shots of the couple have landed in publications like *People*, and Middle America is talking about Phil Donahue, Mr. T, Elizabeth Taylor, and Motley Crue all in the same breath. This fits in with the group's long-range plan — to have the visibility and mystique of rock's gods. "We want to be like Rolling Stones," Tommy said, "We want to last forever." □



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# stryper

## Christian Metalists Go For Gold With Soldiers Under Command

by Sharen Liveten

"Our last band, Rox Regime, was just a typical rock-and-roll band that wasn't giving God the glory," observed Robert Sweet, drummer and co-founder of Stryper. But all that has changed. Obviously, his current outfit, Stryper — the moniker comes from the Bible verse, Isaiah 53:5: "By His Stripes, we are healed." — isn't exactly a clone of W.A.S.P.

Surprisingly, though, Stryper does share some characteristics with metal's, uh, most colorful band. Both hail from the Los Angeles area, spew out bone-shaking hard rock, and display a fondness for tossing things into the audience at their sold-out shows. But, where W.A.S.P. gives away USDA choice, Stryper is more interested in feeding the soul. They throw their fans Bibles.

This stairway to heaven wasn't

always the path for the group, whose latest effort, **Soldiers Under Command** — three guesses as to who their general is — is selling like hotcakes. They used to be just four guys — Sweet, his singer/guitarist brother Michael, bassist Timothy Gaines and guitarist Ozzie Fox — who played in a few of the metal bands cluttering up the Los Angeles club scene.

The Sweets and Fox played in Rox Regime, a group whose most interesting characteristic was its cool name. "We were never as hardcore as a lot of the bands today, but we still weren't the voice God wanted us to be. God was speaking through us, and by that," laughed Robert, "I don't mean a voice came down from heaven and told us what to do. But it was laid on our hearts by the circumstances around us and by what a lot of people had said to us. We knew we should give our lives to God in every

aspect, and just get His word out there."

While most who have received a calling spread the word from the sanctity of a pulpit, backed by the saintly voices of a choir, Stryper's pulpit is a stage in front of thousands of screaming fans. Their backing is stacks of amps and hundreds of klieg lights. This rock-and-roll preaching has made Stryper appealing to kids, but it's also invited criticism from believers.

"We feel that it's so unfair that, most of the time, an audience is offered just a one-sided story, so far as lyric content. We just wanted to be uplifting. But there are always people out there," sighed Robert. "Some non-Christians say, 'It's stupid to mix rock and roll, and Jesus,' and some Christians say, 'You guys, this is *wrong!* You are way off-base. Rock and roll is satanic.' But," he added with a

smile, "our stand is turning out to be a real popular one."

Robert's not kidding. **Soldiers Under Command**, their LP on the label that first signed Motley Crue, has far out-sold that band's first few vinyl efforts. Sales show no signs of slowing down.

The Stryper offices — yup, they've got offices — are busier than Van Halen's were at that band's peak. Their manager, Janice Sweet (Robert's and Michael's mom) and a secretary answer phones and deal with the more than 300 daily fan letters that arrive from all over the world. Most of the writers of those missives aren't fanatical born-againists either. They just like the band's crunchy, no-nonsense music. And the lyrics, well, in typical metal style, they're hard to understand. You have to check out the lyric sheet to see the songs are primarily about God.

But how far can Stryper go? The sky is literally the limit. Remember who's leading them. As Robert said, "God is the ultimate manager. He knows His stuff." Who can argue with that? □



Jackie Sallow

Heavy metal rockers Stryper are more interested in feeding the soul; they throw their fans Bibles.



# JOE LYNN TURNER

## AT RAINBOW'S END

### Former Rainbow Vocalist Sets Off On Solo Career.

by Andy Secher

It's taken Joe Lynn Turner a decade of recording, touring and sweating to get to where he really wants to be. Sure, he's toured the world and sold millions of albums as the voice of Rainbow's final incarnation, but it wasn't until the recent release of his first solo LP, *Rescue You*, that JLT achieved something truly fulfilling.

"Hey, I'm not saying that being a member of Rainbow wasn't fun," he said. "But there were aspects of being in that band that were rather difficult to deal with. At the moment, I don't have the fondest regard for them. They really held me up, for the last couple of years, I was under contract to them. They promised to try to help launch my solo career once Ritchie (Blackmore) decided there was more money to be made in re-forming Deep Purple than in keeping Rainbow going. But I learned they were feeding me a crock of shit. They didn't want to help me at all. All they did was keep me from signing a solo deal, and they didn't even have the decency to pay me any Rainbow royalties in the meantime."

Fortunately, things look brighter for Turner at the moment. With his Rainbow problems behind him, he has gathered together a first-rate rock ensemble, including former Foreigner keyboardist Al Greenwood, ex-Rainbow drummer Chuck Burgi, ex-Pat Travers Band bassist Barry Dunaway and former Steve Winwood Band guitarist Bobby Messano, to record his first solo venture. While Turner stresses the project is definitely a band, his face and voice are what the record company wanted as the group's central marketing vehicle.

"We were going to call the band 'Jolt,' which is a play on my initials," he explained. "But the guys at the record label said, 'Hey, we signed you, we want your picture on the cover.' The guys in the band understood. They know they're just as important to the music as I am. Hell, I wrote most of the songs with Al, and his keyboards really give us a great sound. To me, he was Foreigner's sound when he was in the band. I look at *Rescue You* as the record Foreigner always wanted to make. It rocks, but it's got a lot of soul and a lot of great tunes."

Judging by tracks like *Losing You* and *Young Hearts*, Turner and band — along with the assistance of renowned producer Roy Thomas Baker — have successfully mined the styles of

Journey, Foreigner and a plethora of other mainstream rock attractions. That's not to say Turner doesn't affix his personal musical stamp to each and every number. But even he is quick to admit that the middle of the rock road is where he feels most comfortable.

"I want to get songs on the radio," the singer said. "We have to break down certain barriers before we can really rock hard. But I've always loved singing ballads as well as singing rock. You certainly can't call Rainbow songs like *Street Of Dreams* or *Stone Cold* heavy metal. They rock, but with a lot of melody. That's what this band's music does too. I'm out to prove you can still be a successful rock-and-roll band without having to rip sheep apart onstage."

Ironically, just as Turner's solo career is beginning to take off, the specter of Rainbow once again looms on his horizon. It seems that Joe's former management — the guys who ran Rainbow and now, Deep Purple — have come up

with the idea of putting together a special Rainbow double-album set. Each of the first three sides would feature one of the band's former vocalists — Turner, Ronnie James Dio and Graham Bonnet — while the fourth would include unreleased studio tracks and single "B" sides. To say the least, Turner isn't thrilled with the idea.

"Those guys are only interested in money," he said. "I think they'd sell their souls if they thought there was a buck in it. I certainly don't want that album coming out, and I don't think Ronnie or Graham do either. Maybe all the former members of Rainbow — all 3,000 of us — will have to rent a hotel and sit down and figure out a way of stopping this project. Those people weren't around to help me when I needed them, so I'm certainly not going to do anything to make their lives any easier. Rainbow is the past. Things are going too well for me to have that thrown in my face now." □

Carol Friedman



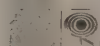
Joe Lynn Turner: "I'm out to prove you can still be a successful rock-and-roll band without having to rip sheep apart onstage."



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# RATT

the  
rock  
express

by Jodi Summers Dorland

Anyone familiar with the guys in Ratt knows they're laidback, easygoing sorts. While they don't overwhelm you with image, they're not your removed, official-acting types either. Vocalist Stephen Percy, guitarists Warren DeMartini and Robbin Crosby, bassist Juan Croucier and drummer Bobby Blotzer are just average, ordinary guys — even if they are rich and famous.

"We're just like our fans, except we dress flashier," observed Stephen. "We also go to bed at four or five in the morning, but other than those things, we're just like our fans."

"I wake up and have tequila and cornflakes every morning," stated Bobby.

Well, perhaps the Ratt men are just average to the extreme. In fact, their hard work has been *so* extreme that all their dreams come true. Now they're just expanding on them, hanging out, and having a good time with a lot of the friends from their L.A. club-scene days who have struck it big, too. So everyone's partying together. From the stories they tell about the club days, one gets the impression that life was a blast.

"We were in this streetgang called the Gladiators," smiled Robbin, remembering the

Warren DeMartini & Stephen Percy



situation. "Nikki (Sixx) was the leader, Stephen was the Ratt Patrol leader, Vince (Neil) was the Field Marshall, Tommy (Lee) was the Duke, and I was the King!"

"It was a good-time, drink-and-brawl gang," Stephen related. "Just a partying gang. This was the summer of '81 when we were in L.A., living in garages or whatever. The streets were alive with rock and roll — Quiet Riot, Ratt, Motley, Great White, all those bands."

"We were all gigging together, and it was electric!" said Robbin. "Sunset Boulevard was happening, and we were the sleaziest drunk guys you could meet. It was all for fun, you know? Ratt even played two shows under the name, 'The Gladiators', because the club wouldn't book us under our own name. They said it was a bad image for their club, so we said, 'Shit, we'll do it as the Gladiators. We still sold the joint out, and our fans took the club over both nights. People knew who we were.'"

"I love talking about the early days," commented Bobby. "What I'm getting sick of is questions about our name. That's the interview question I'm most sick of being asked. How many times do people have to read the answer?"

"There's only one story of the name," Stephen said. "When we were living in San Diego, we were called Micky Ratt. We moved to L.A. We rehearsed in a place that was so low, a dungeon ..."

"And we saw Milton Berle run by," interjected Bobby.

"And we said, 'That's it. We look like him,'" added Stephen.

"And he looks like a rat," finished Bobby.

Those times when Ratt's now-multiplatinum successes were just poor, starving musicians were interesting — and good — times. Ratt was the band in the middle of the L.A. scene. For starters, both Bobby and Juan were, at one time, in other bands — most notably, Dokken. As evidence, Juan's photo appears on Dokken's first album, *Breaking The Chains*, and Bobby played with Don seven years ago, during the time Don wrote *Alone Again*, Dokken's biggest hit to date.

"I've still got the tape from that," snickered Bobby.

But that's only the half of it. Jake E. Lee, who's now a six-string fixture with Ozzy Osbourne, was once a member of Ratt. This group of dudes who were such an integral part of the L.A. scene have no problem seeing other groups who were on the circuit with them do well.

"We're not in competition with anybody but ourselves. There's plenty of room for everybody," said Stephen, hinting at a promising career in diplomacy. "After all, we have a lot of friends in rock and roll. Why shouldn't I want the same things for them that we have? Now, everybody has their own place, where we didn't before. And we can feed our faces anytime we want, where we couldn't before. We can even have our own cars now. It's just the fruits of labor."

"I'm going to rent a car when we get home from the American tour," stated Robbin, anticipating another way to have fun. "We're traveling so much that there's no sense in buying anything right now. I have a classic '65 Mustang in perfect condition, but I don't drive it. It's too nice. I have it parked underground, collecting dust."

Success really hasn't phased these guys. Life seems to run at a smooth, pleasant, slightly decadent pace. Their lifestyle doesn't vary much,

whether they're out on the road, or involved with an album. The incredible chemistry about this quintet makes everything about life a good time. Even the potentially tense situation with Jon Bon Jovi — Jon's band is opening for Ratt in the United States, while Ratt is warming up for Bon Jovi on Ratt's first European venture — has caused little tension.

"Why should there be any problems with Jon?" asked Robbin. "We get along with anybody that wants to get along with us. We're not into any of that interband rivalry bullshit. You do your thing, and we do ours. We promise we won't get in your way."

"Of course, like anybody else, we like to headline," he continued. "That way, there's no question about whose show it is or any of that B.S. you have to go through. But that's part of the game. When we were opening for Billy Squier, there was no room onstage, but that wasn't Billy's fault. It was the way the stage was —

when the curtain came down, there was no room. They weren't trying to pimp us, but it was just a bummer. We're a pretty wild live band, and it's hard to get down in four feet."

"It wasn't that bad with Squier," commented Stephen. "On the last part of the Squier tour, we realized we had our foot in the door because we had control of the majority of the audience!" Def Leppard managed to pull off the same sort of thing when they were out as the special guests on Squier's '83 tour.

"That's when we started going, 'Wow!'" recalled Robbin.

That's Ratt's formula for ya — work plus play equals fun. In fact, one is given the impression that these guys have nothing *but* fun. An attitude that comes across in their good-time music. So eat your oatmeal, listen to your parents, work and play hard. Maybe one day you too can be just like Ratt. □

Paul Natkin/Photo Reserve Inc.



Robbin Crosby: "We get along with anybody that wants to get along with us."





Lita Ford

**"Writing really  
hurts."**



# LITA FORD

## —Trial By Fire—

by Rick Evans

### The Metal Queen Returns With The Bride Wore Black

Despite being called "The Queen of Heavy Metal" for a good part of her five-year solo career, Lita Ford has never fulfilled the expectations of those around her. Now, however, with the release of her third LP, *The Bride Wore Black*, the beautiful, blond Californian is intent on proving there's more to her than a pretty face and a leather G-string. Recently, we caught up with Lita in her L.A. recording studio and discussed her desire to be taken seriously by rock pundits.

**Hit Parader:** Lita, it seems that people have often focused on your looks and your image more than they have on your music. How annoying do you find that?  
**Lita Ford:** It is annoying. But the truth is that I've brought some of those problems on myself. When my first album came out, I played up the sex angle to the max. I thought I could still get some musical respect if I was wearing a skimpy leather outfit. The last time, I toned down my image a lot. I wore a lot of T-shirts and leather pants onstage. I really wanted people to do things a lot more tongue-in-cheek.

**HP:** What do you mean?

**LF:** I'm planning on going onstage in a black wedding dress. Then, when the music starts, the dress comes apart, leaving me in my stage clothes. So I'm doing this striptease that leaves me ready to rock (laughs). I don't mind people thinking I'm sexy — hell, I love it — but I want them to really listen to the music.

**HP:** Do you view this album as a make-or-break point in your career?

**LF:** Well, maybe it's not quite that heavy a thing, but it's certainly very important. I'm planning on doing things a little differently this time. I really want to get a song on the radio, which I think would open things up for me. I've done some work with a guy named Chas Sandford who wrote *Missing You* for John Waite and *Talk To Me* for Stevie Nicks. He's an unbelievable talent, and working with him really opened up my ideas about songwriting.

**HP:** Doesn't working with a predominantly pop-oriented songwriter concern you? After all, your heavy-metal fans may have some trouble relating to that.

**LF:** Nah, it doesn't worry me at all. No matter what I do, I'll always be a hard rocker. If I had done a song like *Missing You*, for instance, it would have been a lot heavier than what John Waite did, even though I love his version of that song. I'll always be into metal, but I see the need to crossover a little bit. It's important for my career.

**HP:** Tell us about some of the rockers on the album.

**LF:** There's one song called *Screams Of America* which I really like. A few months back, I met this kid in a bar. He didn't have any idea who I was, but he came over and grabbed me by the arm and asked me to dance. I told him to fuck off, and he got a little pissed. I walked over to another part of the bar, and he followed me. He was very apologetic, and asked if he could buy me a drink. We started talking, and he actually turned out to be a pretty nice guy. He asked me what I did, and I didn't want to flip him out, so I told him I was a cocktail waitress. He just looked at me and said, "You're lying." I said, "Okay, I'm really an airline stewardess." He said, "You're full of shit." So I told him I was a rock star, and his eyes kind of lit up. He started telling me how he was a guitarist too, and how he was going to make it big someday. He was so enthusiastic. It struck me that here was the scream of America — all the kids screaming for recognition.



**HP:** What's the most difficult part of rock and roll for you — writing, recording or touring?

**LF:** Writing really hurts. It can be very painful because you need a lot of discipline. Also, you sometimes have to deal with emotions that can hurt you, but that's what makes a good song. I always feel better after it's recorded. I kind of like recording. As long as we don't get bogged down doing the same thing over and over again, it's not bad at all. But the most fun is going on the road. That's what rock and roll is still all about. I've been touring for 10 years now, and I'll never get tired of it.

**HP:** You took well over a year-and-a-half between the release of your second LP and the release of *The Bride Wore Black*. Why did you take so long?

**LF:** I was very concerned about putting the record out at the right time. I said earlier that this is a very important album for me, and I want as many people as possible to hear it. The last year wasn't a good one for rock and roll on the radio. Even people like Motley Crue and Ratt had trouble getting their songs played. I didn't want to put an album out if it was going to get trashed immediately. I figured I'd wait 'til now. I don't know if radio is any better at the moment, but I think I made the right decision. Hell, if they don't play this record, it's their loss. □



# BLACK SABBATH

## Return Of The Iron Men

Metal Masters Return With New Lineup On **Seventh Star**.

— by Winston Cummings —

THE NEWS THAT BLACK SABBATH WAS PLANNING TO RETURN TO THE ROCK WORLD AFTER A LENGTHY HIATUS CAUGHT EVERYONE OFF GUARD — THAT IS EVERYONE EXCEPT SABBATH'S GUITARIST TONY IOMMI. WHILE MOST ROCK PUNDITS LOOKED AT SABBATH'S BRIEF REFORMATION WITH OZZY OSBOURNE AT *LIVE AID* LAST JULY AS THIS ONCE-GREAT BAND'S LAST GASP, IOMMI HAD MORE THAN A FEW TRICKS LURKING UP HIS LEATHERED SLEEVE. WORKING FOR MONTHS ON WHAT WAS WIDELY REPORTED TO BE HIS FIRST POST-SABBATH SOLO ALBUM, IOMMI WAS SECRETLY TOILING WITH BOTH TEAMS OF LAWYERS AND SQUADS OF MUSICIANS IN AN EFFORT TO GET THE SABBATH JUGGERNAUT MOVING FORWARD AGAIN WITH THE LP **SEVENTH STAR**.

"Sabbath is one of the most important things in my life — perhaps the most important," Iommi stated a short while ago. "The idea of the band being over is one that I never felt comfortable with. I knew that there was a great deal for us to offer musically. Of course, the most important factor was to find musicians who would feel comfortable working within the Sabbath framework."

The master stroke in Iommi's plan to bring Sabbath back from the grave was acquiring the services of former Deep Purple vocalist Glenn Hughes as the band's new voice. Always considered one of rock's premier singing talents, Hughes' career of late had been marked by a myriad of personal difficulties (including rumored drug problems), as well as a roller-coaster musical philosophy that had seen the British-born rocker appear with varying results on albums by Gary Moore and Phenomenon. Still, the chance to once again appear as a pivotal member of a major band had Hughes reacting with glee.

"I haven't felt better in years," he said. "My health is much better, and I feel my voice is as strong as ever. I welcome the opportunity to work. I've found that languishing in the sun living a 'rock star' life can be very dangerous to one's health. I'm looking forward to the future now, and that's a wonderful feeling to have."

Hughes' taking over of Sabbath's vocal slot ends one of the most unusual world-wide man hunts in rock history. As has been well documented on the pages of *Hit Parader*, since the departure of Ozzy Osbourne from Sabbath's ranks in 1979, the band has maintained a virtual revolving door policy in regard to its singers. First came Ronnie James Dio, who lasted for two albums. Following his fiery departure, the Sabs turned to current Deep Purple front man Ian Gillan to record *Born Again*. However, the sight of Sabbath playing the Purple classic *Smoke On The Water* on stage never set well with metal mavens throughout the world.

Sabbath's short liaison with Gillan ended with the vocalist rejoining Purple, and the rest of the band going into what Iommi called at the time "a short period of self-analysis." That short period



**Tony Iommi: "The key for Black Sabbath at this time is reestablishing who we are."**

was to stretch for the better part of two years, during which the band made an abortive attempt to reform with California-based vocalist David Donato. That month-long fiasco convinced Iommi that if Sabbath couldn't reform with a British vocalist, they would remain on "hiatus."

"Sabbath has always been a very British band," Iommi explained. "That's not so much from a musical perspective as a social one. An American, whether it be Ronnie Dio or David Donato simply can't understand all the humor and interplay that goes on within the group. That feeling of togetherness has always been very important to us, and if we can't have it, we probably would prefer to keep the band apart."

"The key for Sabbath at this time is reestablishing who we are," Iommi added.

"There's no doubt that all the changes we've gone through recently have hurt our image a little. But the fans still want to hear the kind of music we play. And there's still no one who plays heavy metal like Black Sabbath."

Despite Iommi's obvious pleasure about having Sabbath back on track again, some of the group's former members met word of the band's return with less than unbridled enthusiasm. Ronnie James Dio, for one, was quick to question if this "new" Black Sabbath would have any more luck than its recent predecessors.

"Dealing with the personalities within Sabbath — especially Tony — is far from easy," he said. "They can be very nasty individuals — very childish with their likes and dislikes. As long as anyone else is willing to stand in the background and serve as little more than a sideman, then everything's fine. But as soon as you begin to assert any sort of personality, trouble is sure to ensue. I have no hard feelings for them — though I find some of their actions rather pathetic. All I can say is good luck to anyone new who's involved with the band — they'll need it."

In sharp contrast to Dio's negativity, original Sab vocalist Ozzy Osbourne was rather pleased to hear that his old mates had decided to shake off the cobwebs and crank out the power chords again. While it had been widely speculated last year that Osbourne himself would rejoin Iommi, Butler and Ward for an original Sabbath reunion, the Oz was optimistic about the band's chances of survival despite his nonparticipation.

"I really haven't heard any of the new material, so I can't say how good the band is musically," Osbourne stated. "But I know Tony, in particular, would never do anything under the name Black Sabbath unless he felt it was good. Hell, it seems like all the bands that were around when Sabbath first started out are playing together again — just look at Deep Purple. Heavy metal is still the most popular form of music around, and while I view returning to Sabbath the same way I would view the thought of returning to my ex-wife, they're still a great band. As long as heavy metal is around, Black Sabbath should be part of it." □



by Rick Evans

"We're back, and we're better than ever," Kevin said with typical bravado. "I laughed my head off when I read all those stories about the band being finished. I saw where Frankie Banali was going to join Ozzy's band and Carlos was going off with Rudy Sarzo's new group. What a load of crap! I would have set the record straight if we hadn't been in South America at the time, blowing them away. Yes, Rudy's gone and we have a great replacement for him in Chuck Wright. But, no, Quiet Riot is still very much alive and kicking, whether you like it or not."

While time and band problems have mellowed DuBrow a bit, The Mouth remains one of the most outgoing, quotable personalities around. Sure, he's still outrageous, his stream of dialogue as loud as the pink and yellow polka-dot pants he favors. But something has happened to Kevin during the last year — something for the better.

"I'm not going to go around badmouthing anyone else," he said. "I learned that people don't want honesty. They want people who smile and say everyone and everything is great. I'll still have my opinions — that will never change. I'll just keep them to myself from now on. If people ask me what I think about a band I'll just give 'em my best smile and say, 'Aren't they something? I'll leave it to them to figure out what's going on. I'm tired of people thinking all I do is go around badmouthing other bands.'"

Part of the reason for DuBrow's change in attitude stems from the backlash felt by Quiet Riot last year when they toured America in support of their second LP, **Condition Critical**. Virtually everywhere the band went, half-empty arenas greeted them — a fact due more, many believe, to Kevin's mouth than to the group's abilities. DuBrow hopes that with a strong third LP, tentatively titled **QR III**, and a new "closed-mouth" policy, fans will once again focus on Quiet Riot's metal magic rather than on their controversial opinions.

"We're a great band, and there's no reason to deny that," DuBrow said. "There are a lot of fine groups around, but we don't have to take a back seat to anyone. I'm very excited about some of the material we've worked up for the next LP. It's quite a bit different from **Metal Health**. It's still hard, heavy rock, but it's got a lot of funky elements in it as well. I've always loved soul and blues singers, and I wouldn't mind bringing a bit more of that sound

# QUIET RIOT



Coming  
Back  
Strong

Anastasia Pantios

Carlos Cavazo and Kevin DuBrow in concert: "We're a great band, and there's no reason to deny that."

into the band."

To demonstrate his love for soul music, Kevin revealed that, after work on **QR III** is completed, he hopes to return to the studio with drummer Frankie Banali and put together an album on which Kevin would sing many of his favorite soul and blues tracks. DuBrow isn't sure when, and if the project would get major-label support, but his commitment to the project is firm.

"I'm determined to make that record," he stated. "My first and only interest is Quiet Riot. But people like David Lee Roth proved that you can go a little far afield and still have people appreciate it. His EP was brilliant! I've always fooled around singing a lot of old Motown things, and I love these songs with all my heart. It would be such a thrill for me to sing them

on an album. I don't care if people compare them to the originals or not, but I'm worried that a whole generation of music fans are growing up without knowing those songs. If they listen to my version and then go back to the original, that's fine with me. I just hope they get the same pleasure out of those songs that I did."

Still, a question that must be asked is if DuBrow feels Quiet Riot can regain the millions of fans who seemed to have deserted them over the last year. While **Condition Critical** managed to sell more than a million copies, you'll remember that its predecessor, **Metal Health**, was a phenomenon, selling more than four million units in the United States alone! Kevin characteristically remains optimistic about the band's future.

"Any troubles we had are behind us," he explained. "I'm not denying that there was a bit of dissension within the band last year, but that's been rectified. As far as the fans go, I have great faith that they'll always respond to good music. If we've lost some of them recently, I want to do everything I can to win them back. I think once they hear the new music and see the new lineup live, they'll be very happy to support us again."

"Quiet Riot is a great rock and roll band. We're unique, and I think people realize that. We got caught up in an incredible swirl of excitement after the first LP, and we became the top dog that everyone wanted to knock off. Well, they gave it their best shot but we're still alive and kicking." □



# Aerosmith

## Street Fighting Men



by Jodi Summers Dorland

It was an overcast, icy morning in Boston, and Steven Tyler and Joe Perry were throwing things into their suitcases. For the first time in years, Aerosmith was off to tour the world with their original lineup intact, a new, enthusiastic label behind them, and a hitbound album, **Done With Mirrors**, soaring up the charts.

"I'll tell you one thing we learned," Tyler said, with no apparent malice, "The minute you leave the stage for any reason, the way we did, somebody else will be dancing in your spotlight!" After 15 years of instability, platinum-selling highs and drug-induced lows, Tyler and Perry know what they're talking about. Could two of those spotlight-stealers be, by any chance, Ratt and Motley Crue?

"Well, I did go to see one of Ratt's and Motley's shows," Tyler said smiling, "and they looked great onstage. I think that when they get more songs, they'll be even greater. I love how they're dressing. I was looking at Nikki Sixx's wardrobe backstage while we were shooting the shit, and he dresses exactly the way I dressed. I guess the strongest compliment is when somebody imitates you, right? If they rocked and rolled a little bit more and had the songs, they'd really be something."

Something Ratt's Robbin Crosby had said came to mind: "Maybe people are comparing us to Aerosmith, but there was a time Aerosmith had to live with everyone comparing them to the Rolling Stones."

Perry picked at his well-worn jeans and sighed. "All any of this shows is that whoever comes up with these things hasn't learned much over the years," he said. "They say it for lack of a better way to view a band. Aside from the things that some of the guys in Ratt wear, I don't see much similarity. Look, those guys were in our audience when we were onstage. Of course they were influenced, just as we admired the Stones from their audience many years ago."

"The similarity between us and the Stones, back in the old days," Tyler said, "is that both lead singers might have bought their lips from the same store!"

"And we both play the blues," Joe added, "only Aerosmith stole it firsthand, though both bands stole it from the same people — black Americans!"

Having let infighting, personnel changes and drug problems run their destructive course for years, today's Aerosmith is celebrating their rediscovered love for one another with a carefully executed album produced by Ted Templeman of Van Halen fame.

"Ted spent a lot of time under the board!" Perry said, laughing. "We'd be saying, 'Where's Ted?' and he'd be under the control board, drinking carrot juice because he thought it was the latest health food of the day, or something. He's kind of eccentric. It was funny because he's a hardcore West Coaster, and we're hardcore East Coasters. Of ten, we didn't understand each other's lingo. We'd talk about the same thing for hours before realizing we were actually in agreement!"

"But it worked perfectly," Tyler enthused. "We had written so many songs before we arrived in Berkeley to record that Ted had to help us pick the ones for this album. We finally decided to just go in, put them all down, and pick what was right for this LP. Ted used to *hide* the red recording light so we didn't know it was on. We'd be playing along and everything would be fine, and we'd say, 'Okay, let's put this one down,' and Ted would say, 'Come on in here and have a listen. We've already recorded it!'"

After spending years on Columbia Records, both Perry and Tyler seem thrilled to be a part of Warner Brothers' "tiffany" label, Geffen. "Now I'll get a chance to be a movie star!" Tyler announced. "Yes, posi-fucking-tively! I'm really looking forward to it. At least I can do some background for their cartoons."

What about Perry?

"He is a cartoon," Tyler quipped.

Seriously, folks, the boys will be writing some tunes for David Lee Roth's first feature film. Dave's already showed them the story boards, and talked to them about songs for certain scenes.

During an interview with Aerosmith, one can't help asking how Perry and Tyler get along now. A year ago, Perry had said the two of them were like brothers who'd had enough of each other for a while. But, he had said, he didn't think those problems would come up again for at least another 10 years.

Perry still feels that is true. "Yeah, yeah, we're fine now. When things get a little tough, we both step back a bit."

"The way I look at it today," Tyler explained with seriousness, "is that there were drugs and people in Joe's immediate life at one particular time, and myself and the rest of the band felt we weren't talking to Joe. We were talking to somebody else. That also holds true for me when I'm under the influence of drugs. I'm no longer myself either."

"The dumbest things we said to each other were taken as insults. Then one particular day came around, and it was before a show, and we were talking about our women, and it got way out of hand!" he continued. "We needed a vacation, some time off, but we didn't take it. That might have saved us. But instead, it was 'Fuck you! I don't want to play with you again!' But the years have healed all that shit. Also, we were getting very fucked up before we went onstage. We never dreamed we were hindering our music, but really, there is a time and a place for it."

"We'd always been a drinking band," Perry admitted, "but when you're working on your second fifth of Jack Daniels — that's a problem! There's just no way you can play as well."

Perry's definitely getting more pleasure playing onstage with the band now than he's ever gotten before.

"Oh yes, that's true. It turns me on to look around and see the guys onstage with me," he said.

"Oh?" Tyler laughed.

Perry considered, "Yes, my pants definitely get tighter when I'm onstage with Aerosmith!" □



*"The minute you leave the stage for any reason, the way we did, somebody else will be dancing in your spotlight."*



Aerosmith, clockwise from bottom left. Tom Hamilton, Joey Kramer, Brad Whitford, Joe Perry and Steven Tyler.



# dazed and confused

W.  
A.  
S.  
P.



W.A.S.P., from left: Chris Holmes, Steve Riley, Blackie Lawless and Randy Piper.

by Rob Andrews

Nothing ever seems to faze the stoic Blackie Lawless. So what if W.A.S.P. gets banned on radio stations across the nation? Blackie just shrugs it off. Or have the group lose a plum opening-act opportunity because of their controversial nature, and Lawless simply accepts it as part of some grand scheme. When you're the frontman for a band like W.A.S.P., you learn to deal with almost any problem. But with the barrel of everyone's gun seemingly pointed squarely between his big brown eyes, even the Lawless One will admit he's beginning to feel a bit of heat.

**Hit Parader:** Blackie, has all the controversy surrounding you begun to affect your attitude or your music?

**Blackie Lawless:** No way. If anything, it's made my attitude stronger than ever. You've got to realize that the four guys in W.A.S.P. are, for whatever reason, all pretty angry guys by nature. Hell, if I get stuck in a traffic jam, I get really pissed off. So having all sorts of people taking shots at us really



doesn't make that much difference. We're used to it.

**HP:** Why do you think you're so angry?

**BL:** It's just part of my personality. But what some people don't understand is that a lot of people are angry, and that heavy metal serves as a release for that anger. When I get onstage and start playing, all that hostility comes out. It's a great release. It's the same thing for the kids who come see us. All the people who put down heavy metal don't understand that kids are going to have that anger whether there is a W.A.S.P. around or not. All I know is that I'd rather see them having a safe outlet for that energy at a rock-and-roll show than see them beat up people in the streets. It's one way or the other.

**HP:** That's a pretty scary notion.

**BL:** It is, but it's the truth. The parent groups and religious people who are behind the campaign to put stickers on albums and ban rock concerts picture kids the way they want them to be, not the way they are. I remember when I was growing up in Staten Island, New York, I lived near this all-girls Catholic school. Those chicks would be held back all day, being told how to

dress and how to act. So by the time they got out, they were the nastiest chicks around. They'd do anything. Everyone knew that if you wanted to have some fun, just go out with one of those girls.

**HP:** But despite all that, the simple fact is that W.A.S.P. isn't the best influence on young kids. Would you want your daughter — if you had one — attending one of your shows?

**BL:** Why not? There's nothing we do that kids don't see on television every day. I don't see anything wrong with sex and violence, as long as the violence is presented in a very theatrical way. It's very therapeutic for the kids. There's nothing wrong with what we do onstage. In fact, we've cut down a lot on the violence in the shows this time around. There's no meat being tossed into the crowd, and there's no blood. We're turning our attention in a more sexual direction for this tour. I'm sure that'll make the PMRC very happy (laughs).

**HP:** Speaking of this tour, how did you end up headlining? Didn't you want to be an opening act again?

**BL:** I did. I really didn't want to take on the pressure of headlining after only two albums. We're certainly in

no rush to headline. There's plenty of time for that. But the circumstances dictated that we basically had to headline our own shows for the first couple of months, whether we wanted to or not.

**HP:** What were those circumstances? We heard that you were originally supposed to go out with Kiss, but when certain concert promoters balked at having you on the bill, you were dropped.

**BL:** Well, that's news to me. I'd be very surprised if any promoter would tell a band to drop a group who could make them money. The bottom line always speaks in rock and roll. The truth is that we were supposed to go out with Kiss, and we had discussed some preliminary payment demands. We told them what we wanted to open for them, and they came back with a ridiculous counteroffer which was about half of what we had asked for. But we figured the exposure was the key for us — even if we'd lose money every night — so we called their bluff and accepted the offer. Then they came back and said they couldn't do it. I'm not sure why.

**HP:** How different is headlining from opening?

**BL:** It's a lot of fun to headline be-

cause there's nobody telling you not to use certain lights or do certain things onstage. We can do anything we want, and with W.A.S.P., that gets pretty wild. This year, instead of just wearing a saw-blade cod piece, I have one that actually shoots fire. It looks great, but I have to fire-retard my balls every night.

**HP:** You had to wait almost three months after the release of *The Last Command* to get on the road. Do you think that hurt you?

**BL:** It helped us in both ticket sales and album sales. It wasn't like we were laying low during that period. We were getting all this free publicity from congressional groups and the PMRC who were after our ass. That had the effect of making us bigger than ever. That's the funniest part of this whole anti-rock campaign. The people behind it just don't seem to realize that if you tell kids something's bad for them, they're only going to want it more. They don't understand kids at all, which is the whole problem they have. All I can say is there's nothing we do that's harmful to kids in any way. We're just young, healthy Americans who like sex and having a good time. Is there anything wrong with that? □



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*"All the people who put down heavy metal don't understand that kids are going to have anger whether there is a W.A.S.P. around or not."*



Blackie Lawless



# VICTORY



Geoffrey Thomas

Victory's Charlie Huhn joined bandmates Bernie Van Der Graff, John Lockton, Tommy Newton and Peter Knorn on their first U.S. tour.

## MEN OF METAL

by Andy Secher

To get noticed in rock and roll these days, a band's got to do something a little different. It doesn't matter if a group outrages, entertains or overwhelms, as long as potential fans are able to separate them from the rest of the heavy-metal horde. Most bands have discovered their own surefire recognition-getter. W.A.S.P., for example, throws hunks of meat into the crowd, while the members of Ratt dress in provocatively torn shirts and pants. Victory has come up with another way of attracting attention —

they've released their self-titled debut LP in one of the sexiest, and most sexist, album covers ever.

"What's wrong with the cover?" vocalist Charlie Huhn asked, smiling innocently. "All you have is a picture of a woman. So what if she's lying on her back with her legs spread? She's just making the 'V' for Victory sign."

The cover has already been banned in certain parts of the country, while other states may ask the band to "hide" it in a colored shrink wrap before offering it for public consumption. With the overtly sexual nature of their presentation, Victory

seem to be daring those who want to censor rock and roll. But, then, when a band records songs like *The Hunter* and *Chicks On Display*, it's certain they aren't exactly shrinking violets.

"We're very sexually motivated in the band," Huhn said. "We like nothing better than standing onstage and watching all the chicks in their tight T-shirts, shaking to our music. That sight really gets us going. I know people are going to say that it makes women appear to be sex objects — and they're right. Hey, this is rock and roll, and rock and roll has always been about things like fast cars and faster women. As you can tell by our music, we like to keep things straightforward and simple."

Simple maybe. But the band's path to their present position in the rock world has been anything but easy. Some rock fans may remember a German hard-rock band named Fargo who, during the mid-70s, featured the guitar-playing talents of future Scorpion, Matthias Jabs. Also in that band was bassist Peter Knorn who, following Jabs' departure, kept Fargo alive by recruiting a seemingly never-ending series of guitarists, vocalists and drummers.

Finally, early last year, Knorn fell together with guitarists Tommy Newton and John Lockton, drummer Bernie Van Der Graff and vocalist Huhn, a veteran of albums and tours, including work with Ted Nugent. After casting aside the name, Fargo, in favor of Victory, the quintet set about putting their abundant hard-rock energies onto vinyl.

"We started writing as soon as the band got together," Huhn explained. "Everyone in this group — even the producer — can write songs, so we've developed a real band sound. There's a lot of diversity on the album, but when you hear one of the tracks, you know that it's Victory right away."

The band's debut reveals a definite similarity to early AC/DC. With Huhn's sandpaper vocals leading the way, Victory is a band who obviously understands the ingredients that make for entertaining rock and roll. Perhaps the biggest surprise on the disc is a rousing cover of the Beatles classic, *I'm Down*.

"We all admire the talents of Lennon and McCartney," Huhn said. "That song was done because we liked it, and because it fit in with the rest of the material we had. People have told us it's almost sacrilegious to record a Beatles' track. But, to us, it's just rock and roll. Hell, anything goes in rock and roll. That's one of the things Victory believes will never change." □



# TRIUMPH



Triumph, clockwise from top left: Gil Moore, Mike Levine and Rik Emmett.

## Canadian Trio Aim For The Top With *Stages*.

by Andy Secher

**Triumph** have waited nearly a decade to be the right band in the right place at the right time. Throughout this Canadian trio's colorful history, the stardom predicted for them by critics has been elusive indeed. Now, however, with their live album, *Stages*, still riding high on the charts, and a new studio album already completed, guitarists Rik Emmett, drummer Gil Moore and bassist Mike Levine feel their time has finally arrived.

"I think radio knows exactly when a new Triumph album is about to come out," Levine joked. "That's when they decide they shouldn't play hard rock anymore. Sometimes I think it's a conspiracy. We're a band that writes material that *can* get played on the radio, and we don't see why it doesn't more often. I'm pretty sure that's changing with the live album."

"I hope some airplay will help break this band in a big way," he added. "I spend a lot of time thinking what we can do to become bigger than we are. It seems like we have all the ingredients — good material, a great stageshow and fine musicianship — but we've never broken through to the really big sales' levels that a lot of other groups have. All that will change, though."

Levine bases his positive outlook on a number of factors. *Stages* brought more fans than ever to Triumph's musical camp, and their upcoming studio disc will "break new ground." Therefore, Levine feels Triumph may finally have the support needed to build a ladder to the multi-million sales' plateau. While, for many years, bands shied away from recording live albums, the success of the Scorpions'

## *a touch of class*



**World Wide Live** and Iron Maiden's **Live After Death**, encouraged Triumph to release their often-delayed live set. That move has proven to be a masterstroke.

"Originally, we were going to have a live record out in late 1983," Levine explained. "So we're not following the pattern set by people like the Scorpions. We had some legal difficulties with the label we were on at the time and, when we switched record companies in 1984, we didn't want our first release for a new label to be a live record. That's when we did **Thunder Seven**. We knew we had a lot of great live tapes ready to go, so we entered this project with a lot of enthusiasm.

"We've used tapes from shows we've done over the last five years," he continued. "There were probably 25 shows, we've recorded in that time, and going through them was more fun than a root canal. I was the one who was 'elected' to do it, and it wasn't easy. Sometimes, I could eliminate a particular tape very quickly because I'd hear a guitar out of tune or Gil drumming a little too quickly, but most of the stuff was really pretty good."

As is common with live discs, Triumph had to do a little studio overdubbing to make **Stages** sound as good as possible. Levine said, however, that, while many live albums are little more than studio discs with added audience reactions, **Stages** is a "true" representation of Triumph's live show.

"All that's missing from the album are the laser effects," he added with a laugh. "In fact, we were lucky that some of the shows we recorded were done at places where our pyrotechnics were banned. When we used the pyro, it ended up sounding like gunfire on tape. It was just annoying. One of the benefits of the album is that it focuses everyone's attention on the music, instead of on the stagemusic itself. I'm not hiding the fact that we did a few touchups on the album, but only when the guitar was way out of tune or when the vocal track didn't cut it. For the most part, you're hearing what the people got at those shows those nights."

But why should Triumph follow up the success of **Stages** so quickly with a new studio disc? The simple fact is the band has an abundance of new material that's ready to go, and they see every reason to bombard the world with their high-voltage sound.

"One of the reasons we want to get a new studio album out right away is that we want to go on the road behind it," Levine said. "I know a lot of groups use a live album as an opportunity to buy a little more time in the studio or to give themselves a break from touring. Just the opposite is true for us. We're ready to go back out on the road right now, so why the hell should we wait? If we've built a little momentum for ourselves with **Stages**, then let's keep it going."

*"Radio knows exactly when a new Triumph album is about to come out. That's when they decide they shouldn't play hard rock anymore."*

While bands who tour as often as Triumph does usually welcome the opportunity for a break from the rigors of the road, Triumph's unique approach to touring makes life away from home most palatable. "We never stay away from home for more than nine or 10 days," Levine explained. "We often play only four shows a week. We'll play Thursday through Sunday, hop on a plane, and be home on Monday morning.

"When we tour like that, we don't get homesick as much," he continued. "I don't know how bands can pack up their

bags and stay on the road for six months at a time. That would drain us completely. We feel, by doing it the way we do, we bring as much enthusiasm as we can to each show. That's the only way we'd have it."

Known for their outrageous live presentations — replete with lasers, flash pots and enough lights to keep Broadway shining for a month — Triumph will make their next road venture their biggest ever, according to Levine. Gil Moore has already begun preparing for the extravaganza, which should dwarf anything the band has attempted so far.

"We each have our responsibilities," Levine explained. "One of Gil's main things is working on the stagemusic — he really gets off on that. We know that each time we go out we have something bigger and better than the time before, because there's so much competition out there. I go out and check when bands like Van Halen or Iron Maiden come through town and, when I see some of the things they've been pulling, I know we really have to stay on our toes. But, with us, that's part of the fun. Triumph always likes a challenge." □



Triumph perform live for their current LP, **Stages**.



# LED ZEPPELIN

## exclusive interview

by Rick Evans

No band in rock history can ever hope to approach the sonic majesty attained by Led Zeppelin during their decade-long reign as kings of heavy metal. Together, Jimmy Page, Robert Plant, John Paul Jones and the late John Bonham were the ultimate rock machine — a band capable of churning out gut-wrenching anthems like *Whole Lotta Love* as easily as they produced eclectic masterpieces like *Stairway To Heaven*. Now, for the first time, one of the band's members, bassist Jones, has stepped forward to shed some light on the mysterious, exciting and always bombastic unit, the mighty Zeppelin.

**Hit Parader:** It's been six years since the end of Led Zeppelin. Looking back, have you begun to get some perspective on the important role the band played in rock history?

**John Paul Jones:** Not really. The only way I can do that is by hearing what those around me say. Sometimes I'm taken aback a little by the reverence shown the group. I'm not saying we weren't a very special band, but I never pictured us the way many fans today seem to see us — as some sort of patron saints of rock and roll.

**HP:** How did it feel at Live Aid to get back onstage with Plant and Page after such a long hiatus?

**JPJ:** Actually, it felt quite natural. When I looked around and saw the same faces as always, it seemed like it was the day after our last gig at Knebworth, not six years later. There was always a very strong feeling between all of us onstage, and that's the sort of thing that doesn't disappear.

**HP:** Of course, the question on everyone's mind is if there will be more Zeppelin reunions in the future?

**JPJ:** We have thought about getting together every once in a while to do something special, and I'm sure if the proper occasion arose, we would do it. But it really hasn't been formally discussed. After all, everyone is very involved in his own projects at the moment. Jimmy and Robert have successful solo careers, and I'm involved with writing contemporary classical music with computers. We don't want to compromise what we've worked the last six years to create.

**HP:** But like that James Bond movie, you'll *Never Say Never Again* when it comes to Led Zeppelin.

**JPJ:** That's exactly it. But it would be a bit of a sham for us to hire another drummer, and set off on some Led Zeppelin's Greatest Hits tour. That

would be awful. If we were to do something together, it would have to be like Live Aid, where there was a special environment and a special reason to get together as Led Zeppelin.

**HP:** It seems like so many legendary bands from a decade ago — Deep Purple, ELP — have gotten back together again. What do you miss most about the Zeppelin days that might inspire you to get back together?

**JPJ:** I guess it would be the camaraderie between musicians. Sometimes I miss the opportunity to bounce new musical ideas off people I respect as musicians, even though

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*"We have thought about getting together every once in a while."*

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working alone has its benefits. One thing I certainly don't miss is touring for half the year or more. It's incredibly time-consuming to be on the road. You may only play for two or three hours a night, but the rest of your time is taken up with traveling or waiting for the show to begin.

**HP:** Speaking of the road, was there a single highlight, and lowlight, you recall from the Zeppelin days?

**JPJ:** Well, there were so many highlights, it's hard to pick one. But I do remember this one show we played — I don't even remember where — when, at the very end of the set, after we had finished *Stairway*, people suddenly started lighting matches and holding them in the air. First there was one, then a couple and, before long, the whole arena was being lit up by matches held aloft. It sent chills up and down my spine.

**HP:** And a low point?

**JPJ:** Thankfully there weren't many. There was one night in Pittsburgh, when all these fans dressed in hardhats literally stormed the stage minutes after we went on. I think they came to the arena to have a rumble — they didn't care about the music at all. Another night I'd prefer to forget was in the Silverdome in Pontiac, Michigan. There we were, in front of 60,000 fans, and the barricades had been set up so far from the stage that we literally couldn't even see the front row. I kept thinking to myself, "These poor people. They should have just stayed home and listened to the albums."

**HP:** Recently, a book came out called *Hammer Of The Gods* which portrays Led Zeppelin as a rather depraved lot with sexual and drug debauchery going on constantly. How accurate is that representation of the band?

**JPJ:** That's a very nasty little book. There are snippets of truth mixed in with a lot of other things. What emerges is a very cloudy and very somber view of what Led Zeppelin was like. The thing that bothered me most was that there was no humor in the book, and if there was anything that Led Zeppelin had plenty of, it was humor. We were having the time of our lives.

**HP:** Was there any friction between band members? With all the attention paid to Page and Plant, did you and Bonham get upset at times?

**JPJ:** Not really. I'm very content to play my role in the background. In fact, I prefer it that way. Perhaps the only time it bothered me was when I'd see photo essays done on the band and only two members were featured. I once asked a photographer why there weren't any pictures of me, and he said it was because I never had any spotlights on me. That was one thing I did change. It wasn't so much for my ego. I figured people might as well see me onstage.

**HP:** You just released the soundtrack album for a movie called *Scream For Help*. Jimmy Page appears on it while Robert Plant does not. Was there a reason for that?

**JPJ:** A very simple one. Jimmy's a brilliant guitarist who can make his style fit a variety of musical styles, which is what I needed. Robert's voice is so distinctive that I didn't have any songs he could work on. Maybe the next project I work on, I'll write something specifically for Robert's voice. We'll have Jimmy play guitar, and we'll just have a go at it. That would be fun. □





According to John Paul Jones, Jimmy Page is a "brilliant guitarist."



Robert Plant, says John Paul Jones, has a distinctive voice.



# Judas Priest



K.K. Downing: "If you believe in rock, you can't be stopped."

## The Metal Avengers

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**British Bashers Return With Dynamic Dose Of Metal Mayhem.**

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**by Andy Secher**

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1986 PROMISES TO BE A BIG YEAR FOR JUDAS PRIEST. THE YEAR NOT ONLY COMMEMORATES THE BAND'S 10TH ANNIVERSARY AS A RECORDING UNIT, BUT ALSO MARKS THE RELEASE OF THEIR 10TH ALBUM. RECENTLY, WE HAD THE CHANCE TO TALK TO THE GROUP'S GUITAR DUO, K.K. DOWNING AND GLENN TIPTON, ABOUT THE EXCITEMENT SURROUNDING THESE METAL MONSTERS.



**Hit Parader:** It's been two years since the release of the last Judas Priest album, *Defenders Of The Faith*. Why did you take so long to release this LP?

**Glenn Tipton:** There are a number of reasons. The first one is that we rehearsed everything that went on the album for a long time before going down to Compass Point to record it. Usually, we go into the studio with three or four rather vague ideas and take it from there. Obviously, the other reason is the number of tunes we recorded this time. We recorded 18 new Judas Priest tunes, though only half of those made it onto the album, and that took a great deal of time and effort.

**K.K. Downing:** Another reason is that this last year has been one of the first times we haven't been pressured to get back on the road. For years and years, we had a bit of internal turmoil from management. But since we started working with Bill Curbishly — he managed the Who for many years — the pressure has stopped. We're finally being run as a professional unit (laughs).

**HP:** Songs like *Monsters Of Rock* and *Red, White And Blue* seem like major leaps forward for the band. Do you feel that's true?

**GT:** I don't think there's any question that this is, by far, the best album we've ever done. The variety of material is incredible, and the theme that runs throughout the album — basically the history of Judas Priest — makes this a very special project for us. For example, *Monsters Of Rock* is about our fight to get away from Birmingham, where we started out. We hope it will encourage young bands, as well as tell them that they can do what we did if they believe strongly enough in what they're doing.

**KD:** It really says that if you believe in rock, you can't be stopped. It's a very uplifting message, which is something Judas Priest believes in very strongly.

**HP:** Does the fact that this is the band's 10th LP make it special?

**GT:** Of course. We tried to sum up what we've been through over the years — both the good times and the bad. But, more than anything else, we're trying to say "Thank you" to the kids. They're the ones who've made us successful, and we want them to know we'll never forget that. That's why, on this album, we've tried to give them something very special.

**KD:** Not to put other groups down, but the simple fact is many times a group has only two or three good songs for an LP. We honestly feel everything is a classic track this time. We've always been very harsh in our criticism of ourselves, but we also know when we've come up with something good.

**HP:** Speaking of the Priest classics, how does it feel to be cited as a primary influence by so many of today's top young bands?

**GT:** It's great, but it's not something we've ever been particularly conscious of. It's just something that we grew into with time. It's nice to know that so many bands respect what we've done. We take a great deal of pride in the fact that, to the best of our knowledge, no other rock band has ever had a bad thing to say about Priest. That kind of respect has really been great for us over the last three or four years. It's given us a great deal of motivation.

**KD:** I'm always a little surprised when bands like Twisted Sister or Van Halen admit they once

played our material in clubs. But it's a lot of fun to hear. We've always had a lot of respect for other groups, and they've obviously had that same respect for us.

**HP:** How much satisfaction have you derived from the heavy-metal revival of the last few years? After all, Judas Priest were the original defenders of the metal faith.

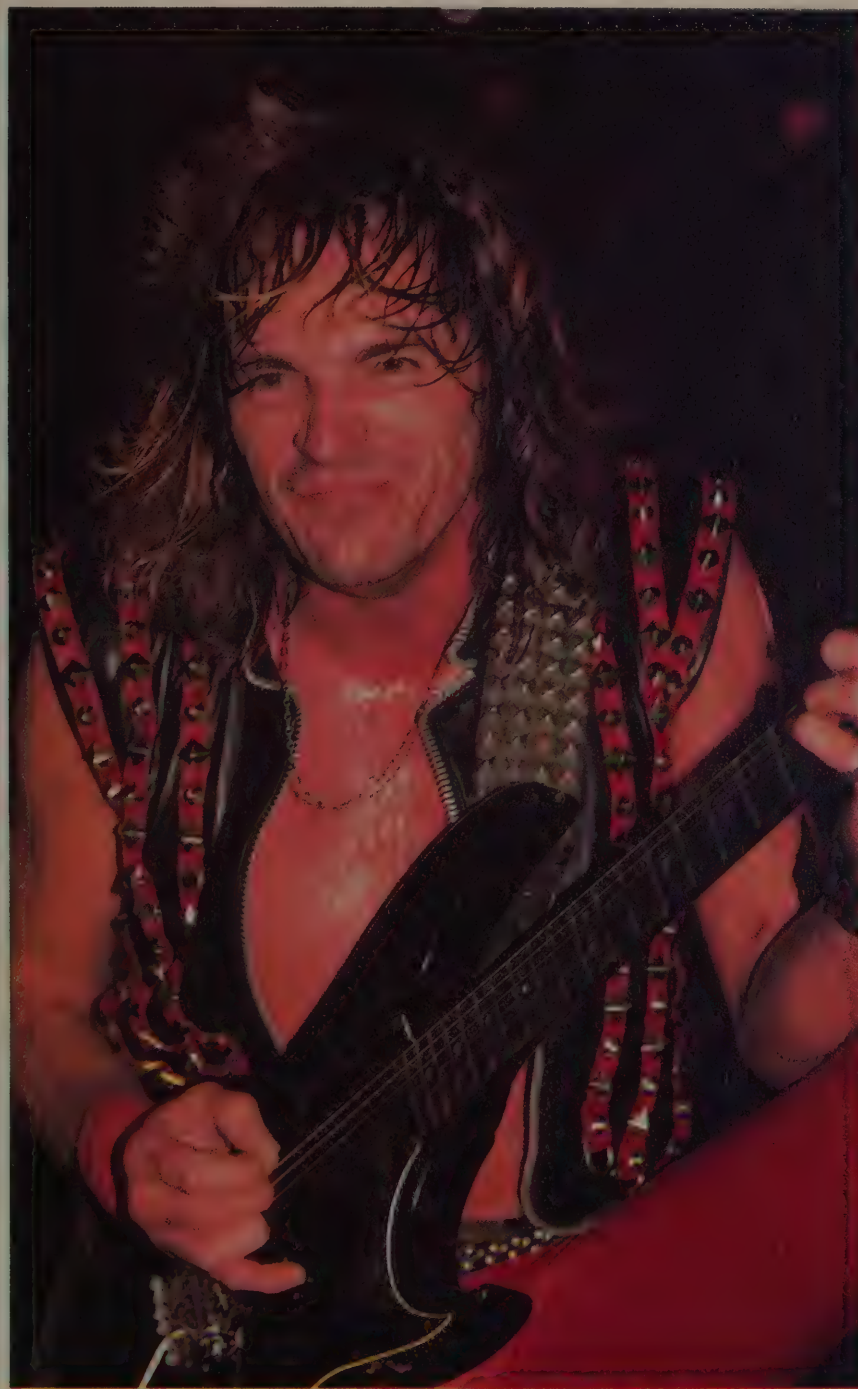
**GT:** We took a great deal of pride in that. You've got to remember that, before the revival occurred, we were the only heavy-metal band around. Bands like Purple and Sabbath had split up, and everyone had gone on to the so-called

new wave. But we always had so much belief in heavy metal that we knew it would come back. Even when we were out there alone, we could feel the floodwaters building around us, and we knew they'd break through eventually.

**KD:** In fact, back in about 1978 — the big year of new wave — only two real rock bands toured in Britain — us and UFO. That tells you just how bleak things had gotten at that point.

**HP:** Getting back to the new album, why did you choose to record it at Compass Point Studios in the Bahamas?

**GT:** I don't really know. We got ourselves in a



Jeffrey Mayer

Glenn Tipton: "We take a great deal of pride in the fact that, to the best of our knowledge, no other rock band has ever had a bad thing to say about Judas Priest."





dock-side brawl with the locals down there. We always get involved in all sorts of adventures when we record.

**KD:** Actually, when we weren't fighting, we got some great work done down there. We had always heard Compass Point was this incredible facility where bands like AC/DC has recorded, so we figured we'd see how it worked for us. We had recorded the last two albums in Spain, on the island of Ibiza, and we just needed a little change.

**GT:** We do go to nice places, but we do it with a

purpose — and that's to get the job done. If we went to record in a place like New York, there would probably be too many distractions for us to concentrate on the music. When we go to the Caribbean, we know that after we sit out in the sun for an hour or two, we can get down to work.

**HP:** After spending so much time in the studio, getting back on the road must be a relief.

**KD:** We love touring. We really weren't on the road that much in '85. That was the first time we had an extensive break from the road, and we

missed it. Priest is a live band, and that will never change.

**HP:** What's the strangest thing that ever happened to you onstage?

**GH:** At one show, the kids started throwing shoes onstage. It wasn't done in anger — just in fun. At the end of the show, we counted 132 shoes. The only trouble was none of them matched. This year, we're asking any fan who throws shoes onstage to make sure they're a matched pair in our sizes. □



# ARMORED SAINT

West Coast Rockers Return With **Delirious Nomad**.

by Judy Wieder

Armored Saint is one band who knows that image is important for success in the heavy-metal world. Every band needs a gimmick, and guitarist Dave Pritchard, vocalist John Bush, bassist Joey Vera and drummer Gonzo have come up with one of the best — dressing in suits of armor for their hard-hitting stage presentations. While Pritchard admits the group may tone the metallic look down a bit on their upcoming tour in support of the band's new LP, **Delirious Nomad**. He's quick to add that the armor is as much a part of the Saint's image as tight pants are to Stephen Pearcy's.

"We want to get away from looking like a cliché," he explained. "A lot of other groups seemed to be doing the same sort of thing we were, and we wanted to establish a unique identity. We'll always wear some sort of armor onstage but, this time, the look will be more Gothic. We want people to notice us, but we want them to react to the music even more."

Judging by the notice given **Delirious Nomad**, Armored Saint need not worry about lack of response to their high-voltage sound. Stripped down to a four-piece unit since the departure of guitarist Phil Sandoval, the streamlined Saint have continued their one-band battle against restrictive radio programming and MTV black-lists. Armored Saint are a metal band, and they're not about to change that for anyone.

"I guess you could say we're thrill-seekers," Pritchard stated. "We know that radio isn't exactly enamored with metal at the moment, and that you have to be a platinum band to get your video on MTV. But we don't really care. We saw a lot of other metal bands moving to the right, softening their sound and looking for more attention from radio and MTV. We decided to move more to the left. Hell, bands like Iron Maiden have done just fine for themselves by sticking to their guns and playing metal in the face of radio. That's the kind of band we are."

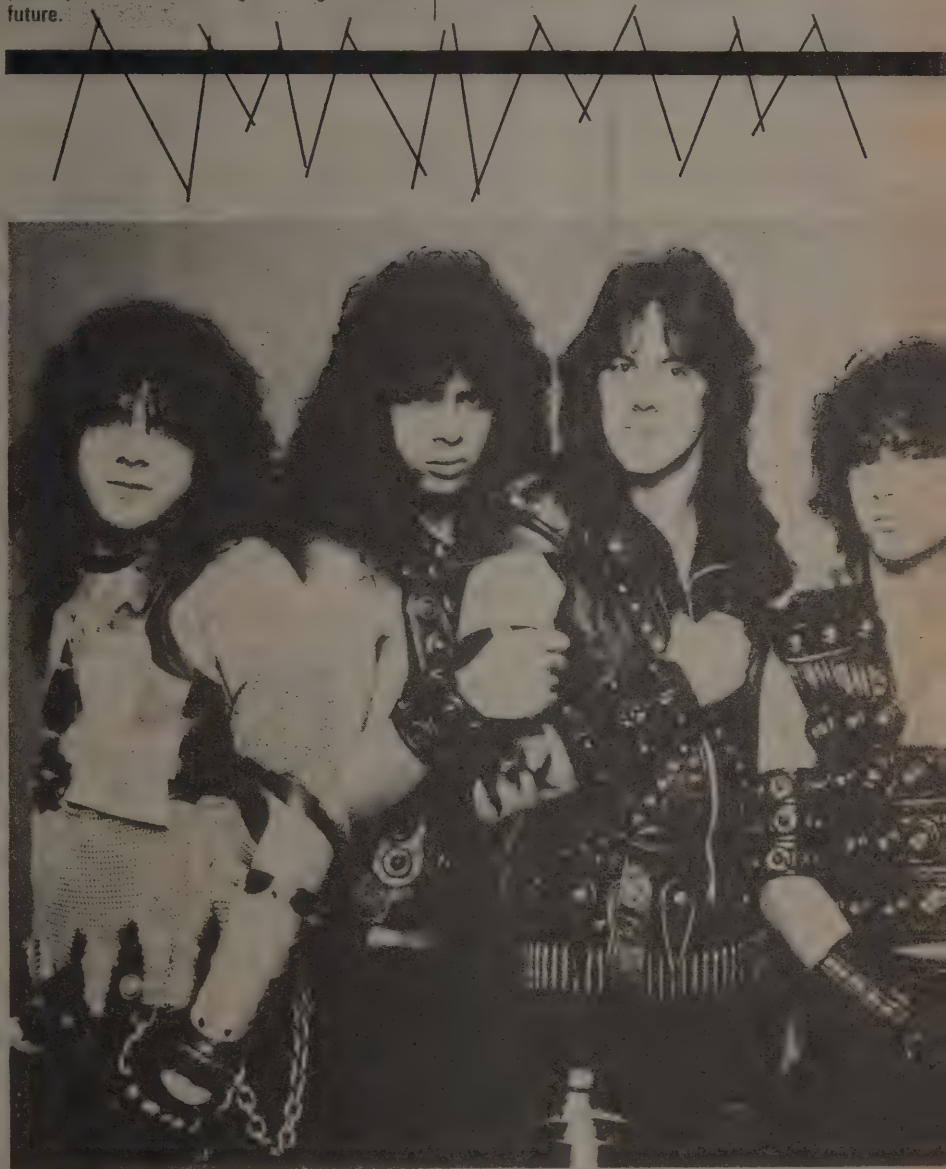
With tracks like *Long Before I Die* and *Nervous Man*, Armored Saint have constructed a series of wallshaking anthems that give no quarter to conservative media demands. While the band is proud that their music exhibits a degree of melody as well as a sonic punch, they know it is the metal masses who will make or break the Saint.

"We're depending on the real headbangers to get behind us," Pritchard said. "I think they can sense if a band has a real commitment or not, and they know we do. This album rocks a lot harder than the first LP did, and there's a reason for that. We don't want anyone questioning what type of music we play. It's pure metal, but we're not just bashing out chords. There are stories in each of our songs. We wanted to create a feeling of mystery in our music — something like Led Zeppelin used to have — and that's what we

aimed to do on a song like *Nervous Man*. It's the story of a spy caught between two countries, but when you hear it, your mind can wander off with the music and the story. There's a lot to listen to on this record."

Producer Max Norman is one of the prime reasons **Delirious Nomad** is such a listenable LP. You'll remember him for his work with metal mashers, Ozzy Osbourne and Loudness. The boys in the band were so pleased with their experience with Norman that they've already made plans to record together again in the future.

"Working with Max was great," Pritchard said. "We learned so much from him. On the last album, we worked with Michael James Jackson, who was very good, but working with Max opened up whole new worlds for us. He understands heavy metal and what we're trying to do and, for a young band, that's very important. We knew the material on this record was the best we had ever done, but we wanted to find someone who we knew would be able to get the most out of us. Max was it. He helped make Armored Saint a real metal monster." □



Armored Saint: "We want to get away from looking like a cliché."



# DIO

the king of rock and roll

Bob Leafe







Dio (left to right): Vivian Campbell, Vinny Appice, Ronnie James Dio, Claude Schnell, Jimmy Bain.

Ross Halfin/Photofeatures

## Commitment To Metal Yields Huge Dividends On **Sacred Heart.**

by **Andy Secher**

**Hit Parader:** Ronnie, you've openly expressed your desire to be a platinum-selling performer, yet you continually refuse to compromise musically to achieve that. Why?

**Ronnie James Dio:** I'd rather not have success if it means compromising my beliefs. One of the reasons I've been successful is that I've always stayed true to what the kids want—the fantasy, mystery style that has become this band's trademark. I don't write love songs. I don't write ballads, and I never will for this band. I won't give in, no matter how great the rewards could be.

**HP:** But you do want recognition. Why else would you play the

biggest arenas in the world, like Madison Square Garden?

**RJD:** We played the Garden because we were popular enough to attract 15,000 fans there. They bought their tickets, not to hear me sing my latest hit single, but to hear us rock the way they know we can. It would be easy for me to write a hit single, but I enjoy writing difficult songs — things that are hard to write and even harder to sing. How many bands have you ever heard doing copies of our tunes?

**HP:** You've always been very opinionated about other performers — especially singers — in rock and roll. You've seemed bitter that people who aren't as talented as you have become more successful.

**RJD:** I'm not bitter about their success, but I am bitter that people I view as having a minimum of talent are considered in the same category as I am. Take Ozzy, for example. I don't think highly of him as a person, but that's irrelevant to this issue. The fact is he can't sing, and he knows it. Then, I see polls where fans vote him ahead of me as a vocalist. Thankfully, I've won my share of polls, but it bothers me to see someone like Ozzy or Dee Snider finish ahead of me.

**HP:** You don't hold the members of your profession in high regard, do you?

**RJD:** Unfortunately, I don't. I've never responded to peer pressure. My fellow musicians don't buy our records, so I respond only to the

fans. I find that a lot of rock vocalists today cheat. They don't sing full-out. They're not capable of doing that. They'll use studio tricks to make themselves sound competent, then they'll go onstage and fail to live up to an audience's expectations.

**HP:** Your experiences in putting together the Hear 'N Aid project also soured you on many people.

**RJD:** That's true. I can't understand now, when Rob Halford flew up to Los Angeles from the Bahamas just to participate, people who live in Los Angeles couldn't find the time. All of a sudden, when Nikki Sixx found out that Hear 'N Aid was hot, he decided to show up the next day. Too late, I'm sorry. Vince Neil, who's as nice a guy as you'd want



to meet, managed to make it there the first night. So did Mick Mars, but I guess Nikki just had more important things to do — like go to a bar.

**HP:** Why didn't any of your old partners in Rainbow or Black Sabbath donate their time?

**RJD:** I guess Tony Iommi figured he could get more exposure by playing the Live Aid show. There are some people who are only concerned with how famous they can become or how much money they can make. I know Sabbath didn't receive any money for doing Live Aid, and I certainly wouldn't criticize them for playing that event, but it's too bad they didn't have time for Hear 'N Aid. One person I would like to single out for criticism, however, is Jimmy Page. He had agreed to participate on the *Stars* record. We had arranged to meet with him after the Led Zeppelin reunion at Live Aid. I flew in from Los Angeles with my crew, and we rented a studio so he could lay down his guitar solo. To make a long story short, he never showed up and never even offered an explanation. I feel sorry for him.

**HP:** Let's turn to a happier note. *Sacred Heart* has finally established Dio as one of the most potent metal forces in the world. That must be very satisfying to you.

**RJD:** Of course it is, especially because we accomplished that success our way. Dio presents something very special in its music. Please realize that I'm just the singer in this band. I have people like Vivian Campbell, Jimmy Bain and Vinny Appice kicking me in the ass every night onstage. There are so many negative things associated with heavy metal these days — blood, guts, and a mentality that often seems nonexistent. We try to elevate that. On an album like *Sacred Heart*, we're trying to capture the spirit of King Arthur, of chivalry and good values. We're not degrading women in our songs — I sing of being a knight and protecting them. Our music is an escape from reality, yet there are many elements that are lessons that can be applied to everyday life.

**HP:** In your mind, what separates Dio from the likes of Motley Crue and Twisted Sister?

**RJD:** Well if those are the examples you're using, the answers would be attitude and quite honestly, talent. That's not a put-down to them — it's a compliment to Dio. We're a very honest band, and honesty is the key to happiness. We always discuss our problems and try to find solutions to them, which is something that certainly wasn't

true for Rainbow or Sabbath when I was in them. I want this band to become a legend one day. I think we have the talent to do that on musical terms. I don't know if too many other bands — if any — have that talent.

**HP:** How do you think *Sacred Heart* differs from *The Last In Line*? Some people have criticized the new album for being a virtual mirror image of its predecessor.

**RJD:** I don't deny that there are similarities between the two albums but I think *Sacred Heart* is a major leap ahead for us. We've never done a song like *Rock 'N Roll Children* on any of our albums. It's true that the song, *Sacred Heart*, is similar to *The Last In Line* and *Holy Diver*, but it's very much in the tradition this band has created. Actually, I think *Holy Diver* as an album, was far more musically adventurous than either *The Last In Line* or *Sacred Heart*, but that

doesn't mean I don't feel this is our strongest album, because it is.

**HP:** Where do you go from here? It seems like you've taken your particular form of music about as far as it can go.

**RJD:** That might well be true and, for that reason, I may begin investigating new frontiers to explore, like film. It's very important to me to avoid being one-dimensional. There are things I feel I must do in my life. Production is very important to me. I'd love to produce a band like Judas Priest. But that will wait its turn. Right now, my commitment is to the band. Everything else takes a backseat to that. After this tour, I'm going to sit back and re-assess my position. I'm not going to go on the road for six months at a stretch anymore. I have a feeling I may die pretty soon. I'm not looking for sympathy when I say that, but I've always had a very intuitive sense about myself, and I can sense that I

don't have that long to do everything I want to do. I'm not putting a time limit on myself, but I know I will not achieve all I want to unless I take time away from the band to work on them very hard.

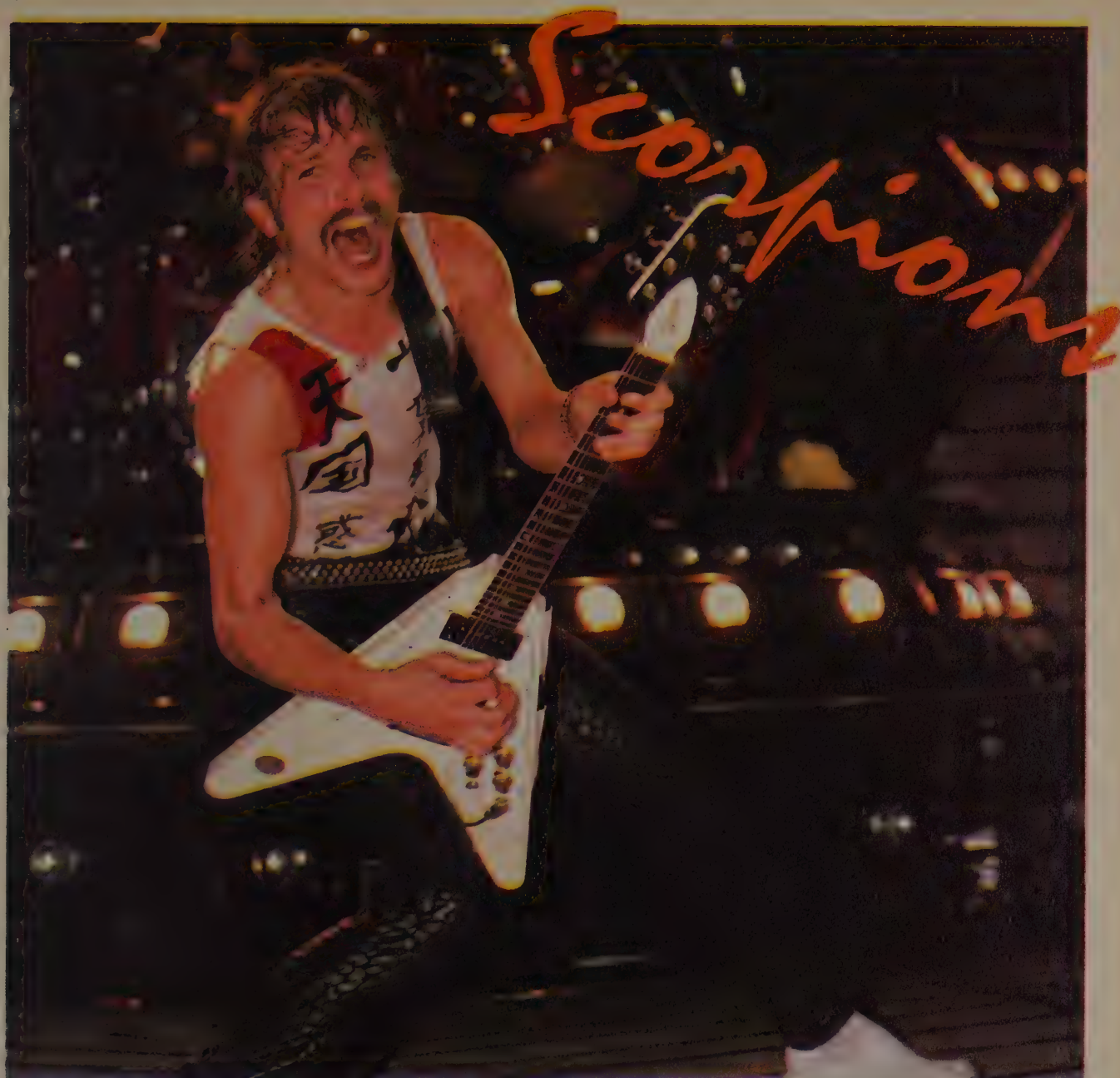
**HP:** Are you saying that, after this tour, Dio will end as a recording and touring entity?

**RJD:** I think we've worked hard enough. The band is very important to me. But we need to take a little time away from each other. I want everyone to take a chance to explore their talents, to work with other people if need be. No, Dio is not breaking up, but we are going to re-evaluate our commitments. Hopefully, there will be time for us to take on some little projects on our own, yet still keep Dio going. We've worked too hard to throw anything away. But there is more to life than living out of a suit case. I'm determined to find out exactly what life has in store for me. □



Dio in action.





Rudolf Schenker: "We would much rather spend time on tour than anywhere else."

# Never A Dull Moment

**Movie And Album Give German Greats A Double-Header Hit.**

— by Paul Hunter —

The first thing you realize upon meeting the Scorpions is that, except for vocalist Klaus Meine, these guys are tall! With guitarist Rudolf Schenker, drummer Herman Rarebell and bassist Francis Buchholz all standing well over six feet, and guitarist Matthias Jabs not that far under that, these Teutonic Terrors live up to the bigger-than-life attitude their music conveys. With their latest effort, **World Wide Live**, amassing incredible sales totals around the planet, the Scorps have solidified their position as the most successful hard-rock band ever produced by the European continent. We recently had the chance to talk to the band's creative nucleus, Meine and Schenker, about the Scorpions' continuing desire to dominate the rock-and-roll scene.





**Scorpions, from left: Francis Buchholz, Matthias Jabs, Herman Rarebell, Klaus Meine and Rudolf Schenker.**

**Hit Parader:** The Scorpions may well be the hardest-working band in rock and roll. How can you possibly spend a solid year on the road?

**Klaus Meine:** We try never to think about it that way. If we sat at home before the start of a tour and thought that we'd not return for a year, we might never step out the door. We've always looked at going on tour in smaller segments, like the European leg of the tour, the American leg, then off to Japan and then to South America, then back to Europe. We usually give ourselves a few weeks off between tour legs so we can get back our desire to play live, though we never need much motivation to make us want to go onstage.

**Rudolf Schenker:** We would much rather spend time on tour than anywhere else. We would go back on tour tomorrow if we could. There's nothing about touring we don't like, except maybe waiting around

airports. But we've even learned how to make use of that time.

**HP:** You say you'd go back on the road right now if you could. Why can't you?

**RS:** We've always been warned about overexposing ourselves (laughs). I mean that in a musical sense. If we were to play everywhere twice a year, after a while, people would say, "Oh, here come the Scorpions again." There would be no excitement. We'd much rather wait until the people are hungry for us again. But it's not like we've been sitting around doing nothing. We did go on the road to play a few outdoor festivals last summer, and we will be going back on the road next year after our new studio album comes out.

**KM:** Another reason we don't want to tour extensively at the moment is that our movie is still being shown everywhere in the world. We want people to concentrate on

that for now, instead of on our live shows.

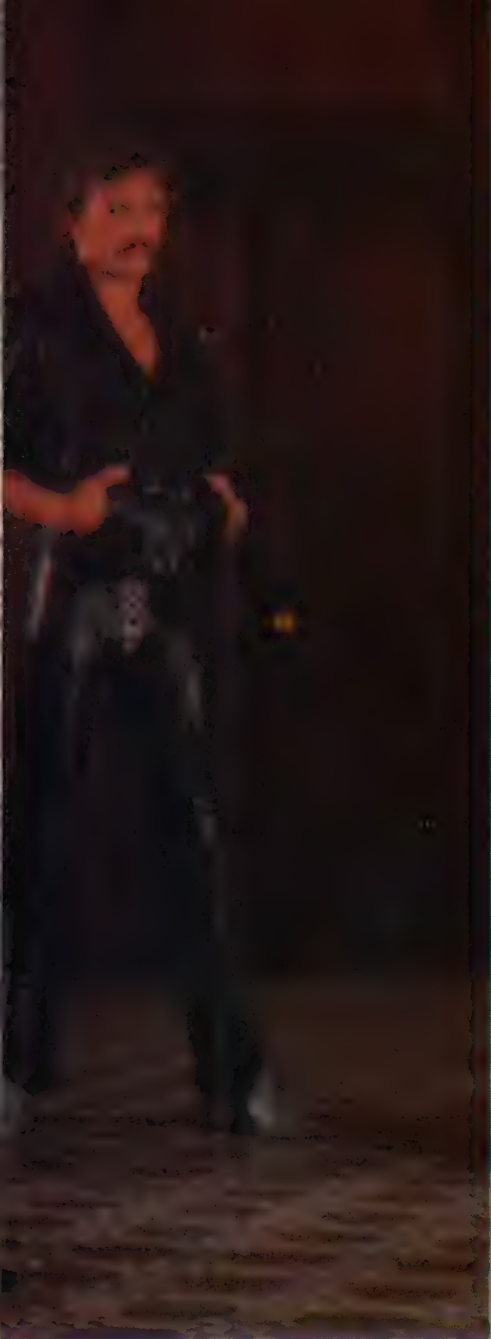
**HP:** How did the idea for the movie come about?

**KM:** We had been approached with the idea quite awhile ago, and we liked it. When we sat down and started figuring out if such a project could work, we became more and more excited. We knew that we would be releasing **World Wide Live**, and we figured if we could make a movie to coincide with the album, it could be great. We're quite pleased with the way the project turned out.

**HP:** How did you feel about camera crews following you around wherever you went for the better part of a year?

**RS:** At first, I must admit that I found it a bit uncomfortable to wake up some mornings with a camera crew at my door. But, after a few weeks, the film crew





Jeffrey Mayer



Klaus Meine

became as much a part of the tour as our guitars were. We accepted them as part of the Scorpions' family. They were extremely professional at all times and, while there were moments when we really didn't feel like smiling for the cameras, they developed an understanding of when they should be following us and when we needed a few minutes alone.

**KM:** One day, we're going to put together a second movie that will contain just the material we couldn't show this time. There are some incredible things we have on film, believe me (laughs). I just don't know how people would react to some of them. But they are funny.

**HP:** Can you tell us a few details of the scenes that didn't make the final print?

**KM:** Let's just say that sometimes we forgot the crew was around when we were having some intimate moments (laughs). We

all had our wives and girlfriends along for much of the tour, and we're a very loving band. I think you get the idea.

**HP:** You talked earlier about your next studio album. When do you think we'll see that?

**RS:** We've been working on new material over the last few months, and what we've done so far is wonderful. The Scorpions are improving all the time in terms of songwriting, as well as playing. I have no doubt that our best albums still lie ahead of us. If we keep working at the same rate we are now, we should be finished recording very soon. Then we'll see when the right time to release the album will be. We don't want it to come out too soon, or again, people will have had enough of us from the live album and the movie.

**KM:** Right now, it looks like the next studio

album will come out in the spring. We like touring America during the summer, so we'll probably play a few European warm-up dates, then head back to America for about six months.

**HP:** Have you begun to grow tired of the constant grind of recording and touring? I know that you said your new material is your best yet, but aren't you getting tired of the rock-and-roll lifestyle?

**KM:** What's to get tired of? Touring the world and being treated wonderfully everywhere we go? Dealing with thousands of people who love us every night? Believe me, I only wish everyone could share in the pleasure we get from playing rock and roll. We believe that we are the luckiest people in the world to be able to do what we do and get paid for it. □



## Queensryche's Geoff Tate

by Jodi Summers Dorland

"Listen, I'm a rather private person. I don't know if I want everyone to know my personal life," said Queensryche vocalist Geoff Tate, when he found out *Hit Parader* was doing a *Roots* piece on him.

"How about if we compromise," I suggested. "I won't reveal the intricate goings-on of your mind — we'll leave that mystery intact. Instead, I'll just give background information — data anybody could come up with if they really did their homework. All right?"

"That would be fine," he responded. "Go for it."

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**NAME:** Geoffrey Wayne Tate

**BIRTHDATE:** January 14, 1959, at Stuttgart Army Hospital in Stuttgart, West Germany. "I'm a Capricorn," Geoff stated. "People say Capricorns get younger as they get older. My mother used to tell me that I was an old soul."

**FAMILY BACKGROUND:** Geoffrey's family moved to Tacoma, Washington, when he was a toddler. They've lived in that area ever since. Geoff's father was a member of the United States government's Diplomatic Corps. His mother, Ella, is the author of several children's stories and an artist in her own right.

"My mother wanted to give me art lessons, so I took some classes from her and took them in school," he revealed. "I had no talent at it, so I had to find something else to do."

**SCHOOLING:** Geoffrey was an "A" student at Wilson High School in Tacoma. He attended Tacoma Community College for one year. His academic interests were political science and business. He expressed an interest in redesigning corporations to make them more efficient.

**EXTRACURRICULAR INTERESTS:** Geoff played football in high school and, until he was harnessed by a knee injury, considered a professional career in that sport. He was also on the swim team, and swam on the NCAA circuit. Out of school, he was part of Washington state's Search And Rescue Team, a group that assisted in the recovery of crashed planes and lost people in the Coast Range area of the Rocky Mountains near Tacoma.

**MUSICAL BACKGROUND:** Geoffrey showed an interest in music early in life. At two-and-a-half years of age, he would sit in front of the television set, hands behind his back, and watch symphonies from beginning to end. Music abounded in his house.

"We always sang around my house. My mother has a very nice voice," he recalled. His aunt, an opera singer, also has tremendous vocal ability.

Through the years, Geoff toyed with a variety of instruments before deciding to concentrate on his voice. Like all aspiring musicians, he was in his school band, playing trumpet. He developed a knowledge of keyboards, which

helped him out when he was called on to play them on the last Queensryche LP, *The Warning*. Geoff also plays guitar adequately, and used it to develop song ideas for Queensryche's next LP. The band is currently recording in their home state.

While in high school, Geoffrey was in a now-defunct garage band called Tyrant, which also featured Adam Bomb on guitar. His post-college years saw him play with Myth, a group that's still intact and shopping for a major-label deal. Next, he played with a closet quintet known as the Mob. It was with these four other Washington state musicians — guitarists Chris DeGarmo and Michael Wilton, drummer Scott Rockenfield and bassist Eddie Jackson — that he wrote and recorded four songs. The quintet subsequently renamed themselves Queensryche, and the four songs became the band's EP,

which served as the starting point of their "overnight success."

"In a sense, I'm the black sheep in my family, because I wanted to pursue the artistic vein and it wasn't looked upon as lucrative," explained Geoff about his parents' difficulties with his choice of music as a career. "It just wasn't accepted as something you could do and become successful at — it was more like a dream. Mind you, my parents were always supportive of me. They were always behind me, but they never liked it or understood that it could happen. But when it did, it turned their minds around to the fact that it could be done. It's even helped my mother's art career since I've become so successful at my music. She sees what I've done and realizes that you can pursue what you really want to and be successful with it." □

Matt Lis/Pix Int'l.



Queensryche's Geoff Tate: "We always sang around my house."



# JON BUTCHER AXIS

quest for success

Guitar Virtuoso Strives For Recognition With **Along The Axis**.

by Andy Secher

Jon Butcher rests uncomfortably with the notion that some consider him this generation's answer to Jimi Hendrix. Yes, he's black, plays a Stratocaster, and favors the same brand of high-flying guitar histrionics that made Hendrix a legend nearly two decades ago. Beyond that, however, this well-spoken Boston native draws the line.

"I refute any guitarist today who says Hendrix didn't have a major influence on his playing," he stated. "I'm rather tired of those players who casually say, 'Oh, I like Clapton and Beck, but Hendrix — he didn't have much of an impact on me.' How could that be true? Hendrix was the single most dynamic force in the history of rock guitar. But, in that same regard, I certainly don't view myself as an extension of Hendrix or the new Hendrix. That notion is preposterous.

"I like to think that, more than anything else, I've drawn on the spirit Hendrix brought forth in his music," he added. "As a matter of fact, Jeff Beck may have been more of an influence on my actual guitar technique than Hendrix. It's just that I'm black and play a Strat, so people naturally tend to make the assumption I'm trying to be the next Hendrix. Well, I'm certainly not going to apologize for being black, and all I can say is that if people want to see Hendrix's influence in my music, I'm very flattered."

One listen to the Jon Butcher Axis' latest LP, **Along The Axis**, is enough to prove that, while the Hendrix influence is certainly deeply imbedded in Butcher's style, his sense of pop craftsmanship makes him more than a mere Hendrix clone. Such numbers as *Sounds Of Your Voice*, *Stop* and *2 Hearts Running* owe as great a debt to the song stylings of Lennon/McCartney as they do to the "Electric God."

"I love good pop songs. I was always a total Beatles' fanatic," Butcher said. "People who get caught up by appearances and don't listen to the music are only fooling themselves. This album is the first one of the three I've released that really captures what I'm all about. I like to look at songs as sound paintings, with my guitar being the brush. These songs capture that feeling."

The fact that **Along The Axis** was released *at all* was a victory of sorts for Butcher. Mired in a bad record-company contract for his first two releases, Butcher

and his band (which has expanded from a power trio to a quartet with the addition of keyboardist Thom Gimbel) have finally been able to set their sites on rock's upper echelon.

"Everything is so much better for the band right now," Jon said. "I was very unhappy with our previous record deal. The guy who signed us was fired a few weeks after it happened, so we were on a major label without any noticeable support within the organization. Of the two albums we did for them, I'll only acknowledge one — the second one was a mistake as far as I'm concerned. But that's all behind us. The new label is very artist-oriented, and that's

such a pleasant change for us. And with the new lineup, we're really on the verge of making some big things happen.

"Having a keyboard player in the band has really freed me musically," he added. "The extra lead and rhythm instrument is very motivational, and it also gives the music a great deal more flexibility. We toured last year as a trio and, while it was a lot of fun, I felt that something was holding us back a little. By adding Thom, I found out what that missing ingredient was. I feel we're making some very challenging and entertaining music, and I hope that people will give us a listen. I believe they'll like what they hear." □

Jacki Sallow



The Jon Butcher Axis, from left: Derek Blevins, Thom Gimbel, Jon Butcher and Jack Lambert.



# Out to LUNCH

## BRUCE DICKINSON

by Jodi Summers Dorland

As of late, *Out To Lunch* has taken to discussing what your favorite rockers do when they're not playing music. Whether it's Ted Nugent's lust for hunting, Roger Daltrey's fancy for acting or Dee Snider's vehemence for the preservation of metal, most well-rounded headbangers have some sort of outside interest. This month, we have the opportunity to banter about the obsession of another manic metalhead — Iron Maiden vocalist Bruce Dickinson's passion for fencing.

**Hit Parader:** Bruce, when did you start fencing, and why?

**Bruce Dickinson:** I started fencing when I was 15, and I trained hard until I was 19. Then I pretty much gave it up for about six years. I started again when I joined Maiden because I needed some way to maintain my sanity. Then I thought, "Well, hopefully I can become pretty good at this again." That's what I'm attempting to do at the moment.

**HP:** How hard have you been working on your fencing lately?

**BD:** For a year now, I've been training pretty hard. While I was on tour, I was training two days a week. I'd do stupid things like fly to New York on my days off and train in the morning, train in the evening, train the following morning and then fly back to do the show.

Since we've been off tour, I've been training harder. When we were mixing *Live After Death* in Los Angeles, I was training every spare moment. I would work out in the gym in the morning, take an hour lesson in the afternoon and fence for four hours in the evening — four days a week. As soon as I saw that the album was OK, I went back to England where I was working five days a week with a British Olympic coach before I began the British competitions last autumn.

**HP:** How many competitions have you participated in this year?

**BD:** I've been in about a dozen in England, a couple on the Continent and, while we were in Compass Point doing the basic tracks for

**Powerslave**, I was in a couple tournaments in America. Now I'm back competing on the Continent.

**HP:** You did quite well in a number of tournaments during the '84-'85 season. How are you faring this year?

**BD:** All right. Usually in the medium-ranked Division Two competitions, I make the last eight or 10 out of about 120 entrants.

**HP:** Do you know what you have to work on in order to finish on top?

**BD:** Well, in the big competitions where you have

financial incentives tacked onto the top 22 spots, you've got the national squad of Wales and Scotland to beat. At the moment, I'm just sniffing around those competitions. In those, I come in 24th or something like that. To place in the last eight in those competitions is more than something you can get by going to the gym and doing more bench presses. You're talking head games. At a certain point, it's all your mental attitude and your ability to relax. When you're trying to knock some guy off his pedestal, you can be too tense because you want it so bad.

**HP:** Are you an offensive or a defensive fencer?

**BD:** By temperament, I'm an offensive player. Sometimes I end up defending because I want to win so bad, and I have a chance of losing by attacking and getting hit. It's a bad mental attitude. You have to be able to go into a situation with your attention completely divided between the two.

**HP:** If all goes as planned, will you try to compete in the 1988 Olympics in Seoul, Korea?

**BD:** That's not something you put a time scale on. Everybody thinks about it. I'm going to try fencing in the Commonwealth Games first. We'll see how that goes. □

Chris Walter / Photofeatures



Iron Maiden's Bruce Dickinson: "You have to be able to go into a situation with your attention completely divided between being an offensive and defensive player."



# DOKKEN



## Rock And Roll Machine

Dokken, from left: Mick Brown, George Lynch, Jeff Pilson and Don Dokken.

Mark Weiss

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by Andy Secher

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Make no mistake about it, Dokken is a four-man band. While vocalist Don's last name appears on the marquee every night, it's the contributions of guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown that have helped make this Los

Angeles-based unit one of the most successful bands in the land. With their latest album, **Under Lock And Key**, following its illustrious predecessor, **Tooth And Nail**, up the sales charts, now is the time to straighten out a few misconceptions that have popped up about this fearsome foursome.



"I never thought it was a good idea to call the band 'Dokken,'" Lynch explained. "What has always bothered me is the fact that there are four guys in this group, and we each contribute equally to what this band is. There's no way, when the band is named after you, that you're not going to get a little resentment from the other guys. That's just the way it is. We understand that Don's the frontman and the spokesman for the band, but he shouldn't use the group as a forum for himself. Who cares about where he's born or what other bands he was in. This is today, and that's all that matters to the rest of us."

Lynch's words reflect what has become a cornerstone of the Dokken legacy — the supposed animosity that exists between the band's members — most notably, George and Don. While the group's offstage and onstage behavior doesn't give the casual observer even the slightest evidence of resentment or hostility, all one needs to do is read press accounts or even the band's record company biography, to know that everything is not always sweetness and light in the land of Dokken.

"Actually, everything's been blown way out of proportion about that," Lynch explained. "There is a bit of tension between Don and I, but that's healthy. It's a creative tension that makes us both work a little harder. The root of the problem isn't really the band but some of the people around us — the record company, the manager or the producer — who try to make all our decisions for us. They're the ones who wrote in the bio that we didn't like each other, and they're the ones who told us the song *Back For The Attack*, which we all liked, wasn't going to be on the new album. A band needs to be in control of its own career, and if it's not, there's going to be a bit of trouble."

"There are certain things that piss me off about the band, but they're basically musical, so that's all right," he added. "What sometimes annoys me is when I'll work on a song with Jeff for a whole day, making sure it's perfect, then as soon as someone else in the band hears it, they'll just dismiss it with, 'That sucks!' But that's part of the creative tension that makes you want to work harder. That's something you just learn to put up with."

This creative tension has helped Dokken produce the finest album of their career, *Under Lock And Key*. From the metallic fury of *It's Not Love* to the lush imagery of *Jaded Heart*, Dokken's third LP is destined to shoot them to the mega-platinum paradise formerly reserved for the likes of Van Halen and Def Leppard.

"The new record is the best one we've done by far," Lynch confirmed. "One of our big pluses is that everybody in the band writes, so there's always a lot of great songs floating around. We had about 20 tunes ready for this album, and we actually recorded 12 before deciding on the 10 that made it onto the record. We really solidified as a band when we started writing for this record. All the things we had picked up on the road really helped us get the sound and the feel we wanted this time. I can be a hard-to-please person at times, but I really like what we've done on this album."

Undoubtedly, one of the main reasons for Dokken's success is Lynch's whining, burning, faster-than-light guitarwork. While Don's voice is the band's most readily identifiable trademark, more and more metal mavens are citing Lynch as perhaps the best American guitar-player this side of Edward Van Halen. George, however, is



Mark Weiss

## Don Dokken

the last to admit such idolatry is justified.

"There are lots of players as good as I am," he stated. "But then, guitar-players are all pretty insecure. I don't know why that is, but I've seen guys who I think are unbelievable players come up to me after a show and say they're not very good. In the meantime, I'm standing there with my mouth open after watching them. Vivan Campbell from Dio is like that. So is Steve Vai who's now with David Lee Roth. I think they're really good."

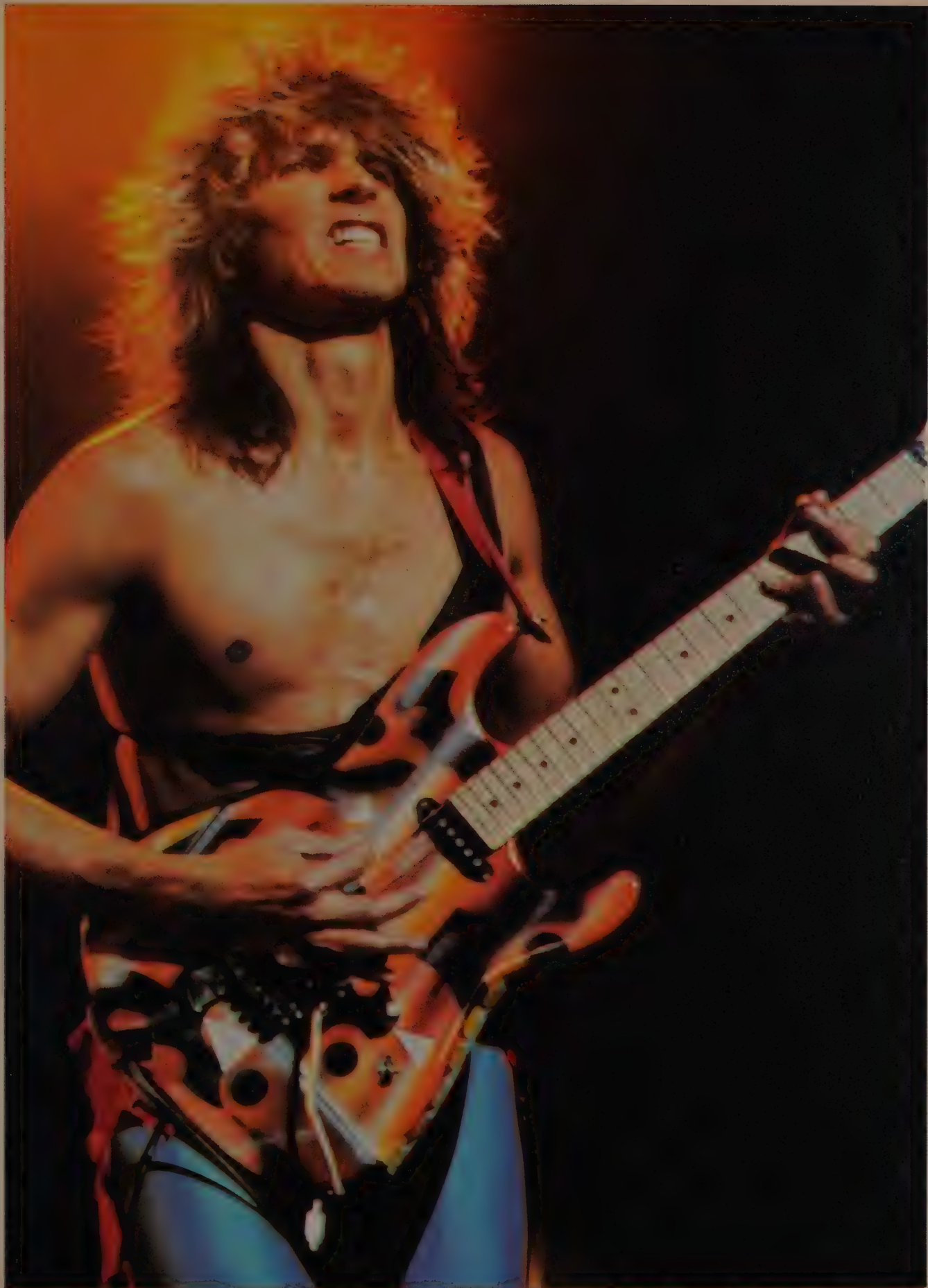
"What amazes me is how some of the real young kids who are coming along are playing," he added with a laugh. "They're learning things like Van Halen's *Eruption* note-for-note by the time they're 12! Where do you go from there? I just heard a tape of some new players, and they're amazing. They're taking what they've learned, and creating something new from it. I'll tell you, after hearing them, I ran back to my house and started practicing all the time."

Of course, hanging around the house practicing is a luxury Lynch rarely enjoys. Between the band's murderous recording schedule and their

hectic touring calendar, time at home is in short supply. But a true rock hound like George wouldn't have it any other way.

"I'm a musician and that comes first in my life," he said. "I can't wait to get back on the road this time. I've got some new things worked out for my guitar solo that I'm really anxious to try. Actually, it's kind of funny how my new solo came about. Every time we record, everyone promises me that I'll be able to do my own little guitar solo track. Each time I really work on it, and think I've got something great. Then when everyone hears it, they just kind of smile and say, 'Hey George, let's wait 'till next year with that. Keep on practicing.' It's frustrating, but it really helps me get my stage ideas together. But then, frustration is a big part of making music. When we were finished with this album, I thought to myself that if I had known what kind of hell I was going to go through to get the music right, I probably wouldn't have done it. But then I listen to what we've created, and I realize it was all worth it." □





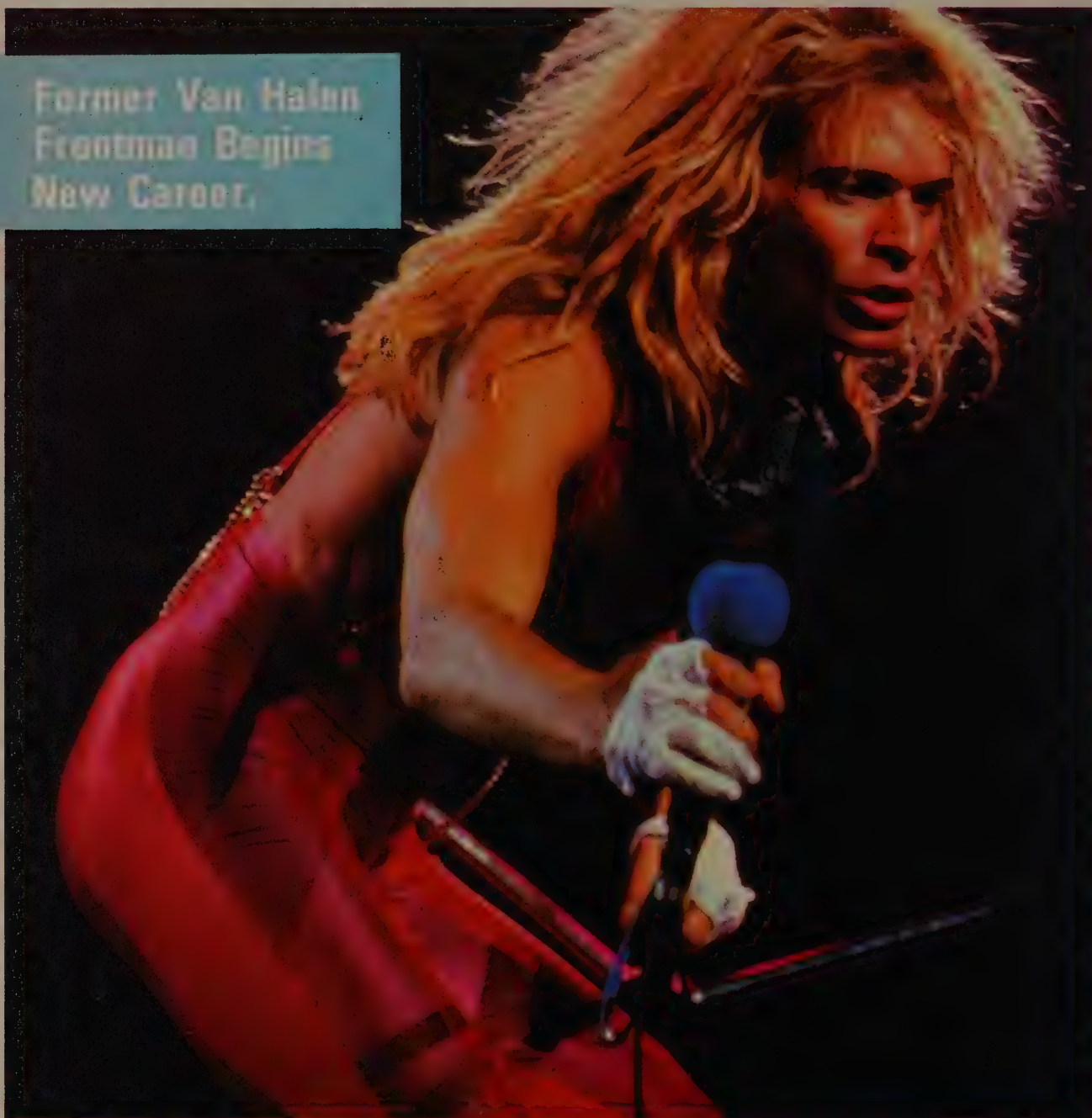
Mark Weiss

George Lynch: "There's a bit of tension between Don and I, but that's healthy."



# DAVID LEE ROTH

Former Van Halen  
Frontman Begins  
New Career.



David Lee Roth: "I've always believed that there's time to do everything you want in life."

by H.R. Fraser

To call David Lee Roth a free spirit would be like describing the Chicago Bears' William "Refrigerator" Perry as merely chubby. Let's face it, DLR was, is and may always be rock and roll's ultimate freewheeler — a man who lives by his own rules, in pursuit of his own dreams. How many other performers

would have the guts to leave one of the most successful bands in rock's history at the peak of their commercial powers to seek fame and fortune as a solo artist? Now, with the release of his movie, **Crazy From The Heat**, and the imminent arrival of Roth's first post-Van Halen LP, it's obvious Dave will not only survive, but prosper, on his own.

"I really like being active all the time," Roth stated. "That was the big problem I was having with Van Halen. I really hate



# Turning Up The Heat

waking up and not having something to do and someplace to go. I have a lot of energy and, for me, it's always just go, go, go. Sometimes I don't even care where I'm heading, as long as I'm making good time getting there. With Van Halen, things were really slowing down. The guys just weren't as motivated as they used to be. They wanted to try different things like taking a year to make an album. I couldn't deal with that at all. So we got together and discussed what we wanted to do — and what we didn't want to do.

"The decision was made by all of us that a parting of the ways was the best thing," he added. "I'm not going to get into any details. I'm not about to start airing any dirty laundry in public. The press loves to turn something like what happened into a big soap opera, and there's really no reason to. I prefer to look at the whole situation with a smile. As far as I'm concerned, you've got to keep everything in perspective. Hell, this is rock and roll we're talking about."

That may well be true, but there's a great deal more to DLR's view of the world these days than mere rock and roll. Having signed a multi-picture deal with Columbia Pictures, just before they went out of business, Dave has encountered a roadblock in his path to becoming the big time movie mogul he's long dreamed of becoming. (Ed. note: David Lee Roth has filed a \$25 million lawsuit against Columbia Pictures.) Yet, despite those problems, the movie version of **Crazy From The Heat** — inspired by Roth's platinum EP of the same name — promises to be a true celluloid spectacular, replete with beautiful women, exotic locales and, last but certainly not least, a soundtrack put together by Dave and his newest band of merry men, bassist Billy Sheehan (formerly of Talas) and guitarist Steve Vai (best known for his work with Alcatrazz and Frank Zappa).

"Working with Dave's a lot of fun," Sheehan stated during a break in the band's recording sessions. "We've known each other a real long time, and we'd always joked about one day doing a project together. When I was in Talas, we opened for Van Halen on one of their tours, and we all became pretty close. When Dave went on his own, he started asking me to work with him. He came to some Talas shows, and we finally agreed to work on this album. So far, everything's been great. We're looking forward to going on tour pretty soon, and that should be just incredible."

Of course, the obvious question revolves around what direction Roth's solo music will go. Long noted for his fondness for "any music I can dance to," one wonders if Roth plans on continuing the lighthearted pop romps that characterized his **Crazy From The Heat** record, or if he's prepared to take noted metal musicians Sheehan and Vai back to ground they feel comfortable on. So far everyone, especially Roth himself, has remained uncharacteristically mum on the subject.

"I don't want to feel that I have to do any particular type of music at any time," was all Dave would say. "Hey, all I can tell everyone is that it'll be fun."

While fun music may be enough to entertain many of Roth's ardent admirers, those who recall his halcyon days with Van Halen can only bemoan Dave's decision to expand his musical base. No one who heard **Crazy From The Heat** can deny that tunes like *Just A Gigolo* and *California Girls* are a far cry from *Running With The Devil* or even *Hot For Teacher*.

"We're not concerned at all about David Lee Roth's music," a spokesman for Dave's record label stated. "Many thought that his EP was going to fail commercially because it veered so radically from what fans traditionally associated with Van Halen's music. Obviously, David is a personality who has the talent and know-how to perform virtually any type of music he

wants. As far as we are concerned, his potential is limitless, and we're very excited about his upcoming projects."

With a movie, an album, a new band and an upcoming tour in the works, it seems that Roth has finally found a way to harness his boundless creative energy. Still, work has never been the be-all and end-all for DLR, and you can be certain that, before too long, he'll be packing his bags and heading off to some distant corner of the world with his buddies, the Jungle Studs.

"I've always believed that there's time to do everything you want in life," Dave said. "You've just got to know how to use your energy most effectively. It was like when I was a kid, I was always overactive. My parents used to tell their guests that all my jumping around was called monkey hour. What I've done is taken monkey hour and made it a career." □



"I don't want to feel that I have to do any particular type of music at any time."



# Ozzy Osbourne



## from here to eternity

The current Ozzy Osbourne band, from left: Phil Soussan, Ozzy Osbourne, Jake E. Lee and Randy Castillo.

### Metal Master Discusses The Joys And Hardships Of His Life.

by Jodi Summers Dorland

Any fan is aware of just how manic the wildman becomes when he hits the stage. He's been known to go into "transcendental" states and do the bizarre, from decapitating dead animals to levitating late guitarist extraordinaire Randy Rhoads. Ozzy's latest trick is to throw his arm around current guitar prodigy Jake E. Lee and wrestle him to the ground, while the six-

string dynamo renders a stunning solo. Onstage, Ozzy and Jake are quite a sight as they struggle together like Siamese twins fighting an act of nature.

When Ozzy affectionately threw his arm around former bandmate Tony Iommi at the Black Sabbath reunion for Live Aid last July, more than a few people were reminded of the onstage

interaction between the Oz and Jake. Fortunately for everyone involved, Ozzy decided against grappling with the much-larger lommi.

"When I put my arm around Tony, yeah, I thought of Jake, too," Ozzy admitted. "But they're as different as chalk and cheese. If I'd pulled Tony down, can you imagine what would have happened? It would have been a left hook, I suppose. They'd open the curtain, and the band would be fighting backstage."



Back in 1979, right before Ozzy left his Sabbath brethren, the quartet was in pretty shoddy shape. Their opening act, Van Halen, learned about the ill side effects of rock and roll by observing Osbourne, Iommi, Geezer Butler and Bill Ward in action. At that time, backstage fighting was nothing new to Sabbath. David Lee Roth recalls watching fisticuffs between Ozzy and Iommi, as they argued whether Roth was ripping off the Oz's stage antics or if Edward was copping chord patterns and stealing solos from Tony.

Ozzy remembers those days all too well, and one tearfully sentimental 15-minute reunion for a nation of hungry people is not going to coerce Ozzy into leaving his very comfortable solo career to reconcile the four-part marriage known as Black Sabbath.

"I still remember, on my last Sabbath tour, how we were demoralized within ourselves," Ozzy recalled. "That's when I realized we weren't happening. We knew there was a big problem with the band. We had been on the road for 11 years, playing the same routine. It was like watching a battle of the victims. We just couldn't make any progress."

"I'm a different person now. Going back to Sabbath would be like me going back to my ex-wife. It's not that I don't still like her as a person. I just don't want to marry her again. No disrespect to the guys in Sabbath, but I'm not the same man I was when I sang with them. My whole attitude to the rock-and-roll business has moved on and changed. There's nothing I haven't already had out of Sabbath that I want to lay my hands on now. I've got just as big, if not a bigger following than Sabbath had."

Black Sabbath, with such legendary pieces of vinyl as *Paranoid* and *Sabbath Bloody Sabbath*, had the chronic attention of a dark, almost sinister, segment of the metal world, but Ozzy's accomplished a lot since then. Randy Rhoads aside, Ozzy has done wonders for metal in general with the release of five savory solo platters. The Oz also gave breaks to metal musicians who have since made it in a big way. For example, there's ex-Quiet Riot bassist Rudy Sarzo, Night Ranger guitarist Brad Gillis, and Dokken's axe-master George Lynch.

More great things are still to come from the Osbourne camp. Ozzy's latest favorite, the precocious Jake E. Lee (nee Jackie Lou Williams), is also destined to have his guitar hung in the Hard Rock Cafe.

"Jake ... he's like my right arm," Ozzy enthused. "I love him. I would never stand in his way no matter what he wanted to do. If he decided to leave me tomorrow and start his own band, I'd let him. But I hope he stays with me. He's such an amazing guitarist, so full of energy and talent. There aren't many people I really admire, but Jake is one of them."

As with all great talents, Jake will most likely eventually take full control of his musical vision and move away from Oz. But that's not in the immediate future. Due to default, Jake is now enjoying the prestige of being the senior musician in Osbourne's band. The Oz treats the guitar wizard as if he were his younger brother, insisting Jake gets equal media exposure in photos and giving him an awful lot of creative leeway.

As a matter of fact, Jake had the privilege of helping Ozzy choose the members of his new band. After drummer Tommy Aldridge and

bassist Bob Daisley left Ozzy's band following the Rock In Rio performance in January 1985, the duo recruited Phil Soussan, the former bassist from Simon Kirke's Wildlife, and noted drummer Randy Castillo, known for his work with Lita Ford and Stone Fury.

Together, the quartet recorded Ozzy's long-awaited fifth solo LP, *Killer Of Giants*. The disc was originally dubbed *The Ultimate Sin*, but that was nearly a year ago, and was going to be recorded with a different lineup. Instead, Ozzy brought back *Killer Of Giants*, the title which was originally supposed to be the name of the sequel to 1984's *Bark At The Moon*.

"The name, *Killer Of Giants*, is great!" declared the Oz. "It's the eternal story — the

little fucker who slays the giant — you know, David and Goliath. It's the story of my career. I'm the little bastard from Birmingham who'd probably be in prison or the loony bin if it wasn't for rock and roll."

With his new band, an eagerly anticipated album and subsequent tour, that brief Black Sabbath reunion was obviously nothing more than a bit of good fun for the Oz.

"I didn't feel very comfortable onstage with Black Sabbath," Ozzy revealed after the quartet's appearance. "It was like a *deja vu*, a real double take, really frightening. You know, 'Is the acid trip still working?'" □

Mark Weiss



Ozzy Osbourne: "*The Ultimate Sin* is a little more thoughtful album than some of my past ones."



# HIT PARADER

Jon Bon  
Jovi



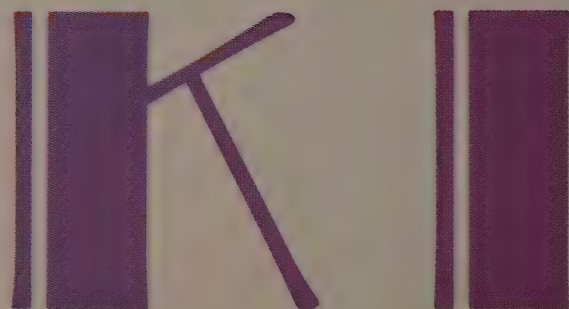








Kiss, from left: Gene Simmons, Eric Carr, Paul Stanley and Bruce Kulick.







# Gene Simmons reveals all in exclusive interview

by Lisa Lampugnale

Gene Simmons is one difficult man to reach these days. Call him at night and he might be producing down some tracks with Keel, the band he's taken under his professional wing. Try him early morning to midday and he'll be acting on the set of **Never Too Young To Die**, his second film which co-stars the luscious singer-turned-actress, Vanity. In Gene's words, after a schedule like that, "It's dinner and bed, folks."

The bassist and co-founder of Kiss certainly has a lot more than Kiss to think about. But ask him what his most important project is, and you'll hear an unqualified "Kiss." Kiss is where Gene had his beginnings, Kiss is what made "Gene Simmons" a household word, and Kiss is the band Gene would rather die for than neglect.

"Kiss comes first in my life," he said when we finally caught up with him on the movie set. "The most important thing in my life is the band, and being on the road and making records. Nothing's lacking with Kiss. It's fulfilling and it's always exciting. But when you do a four-month tour, and a two-month record, that leaves you six months in the rest of the year. Some people like to go to Tahiti. Well, I like to make movies and produce albums."

To put it simply, Simmons hates vacations. Instead of lolling around on some beach in the Bahamas, Gene would rather be hard at work — or as he calls it "play" — in the studio or on the set. He's no David Lee Roth who worries more about his tan than about his records.

"It's true, I do hate vacations," he said proudly. "I get fat, lazy and bored. When people say, 'Well, you're doing a movie, does that mean you're quitting Kiss?' that says something in my mind. Those people can't chew gum and walk at the same time."

But, still, one can't help but wonder about Simmons' motivation. If Kiss is such an important part of his life, and a very fulfilling part at that, why does he feel the

need to play psychos in the movies, or to find new bands to work with? According to Gene, those projects are just one more piece of cheesecake in the banquet of life.

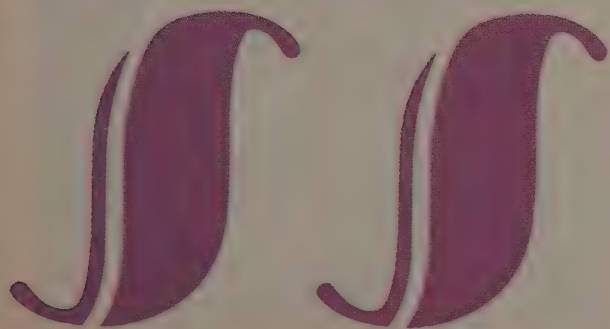
"People find it hard to imagine that, but that's okay because most people have small dreams," he said smugly. "I'm not satisfied with anything really. I could have a full meal, and I'll look over to the side and see cheesecake and say, 'Gee, that looks good.' That doesn't mean I'm not satisfied with the meal I'm having. But it also doesn't mean I'm not gonna have that cheesecake. Of course, I want it. And there's no reason in the world you can't have anything you imagine having."

This is one guy with very big dreams. And, so far, he's gone after and gotten just about everything anyone could conjure up. Along with the other members of Kiss — singer/guitarist Paul Stanley, drummer Eric Carr and guitarist Bruce Kulick — Simmons has reaped all the benefits of rock stardom. He's got the women, fancy cars, the fame, the fortune, and, now, the opportunity to branch out into other entertainment fields. But throughout his more than a dozen years with Kiss, one thing's stayed the same — the spirit with which Kiss writes and plays.

"Kiss has always stayed true to who we are and, hopefully, we've gotten better doing it," Simmons said. "But the identity of the band has never changed. The identity is not what you wear, it's what you feel, and how we feel today is exactly how we've always felt."

"I think nothing matters except how you feel," he continued. "Whatever else I have to say about the Stones, they have always been the Stones. The classic bands maintain their personality — from Zeppelin to the Stones to the Beatles to the Who. There are only a handful of bands who don't forget who they are, regardless of what the new fads are."

Part of Kiss' philosophy has always been that the stage is sacred, a holy place to be treated with respect. That "don't get up





## Gene Simmons

*Kiss is the band Gene Simmons would rather die for than neglect.*

there unless you have something important to say" attitude makes the band's rehearsal time top priority. For their tour in support of their latest and 20th release, *Asylum*, Kiss rehearsed for a full month, every day, six hours a day.

"By the time the first show goes up, it's gonna be gangbusters," Gene said with excitement. "The people seeing the first show have as much right to see the best show as do the people who see the last show. I know a lot of groups who rehearse a couple of days, then they pick Wombat, Illinois, to play first because they figure no one will see them. But we have too much pride to do that. There's a tradition, a legend that goes along with Kiss. People expect a certain level from Kiss. When they come to see us, they know they're not gonna be seeing REO Speedwagon."

Indeed, there is a Kiss legend. Along with their success, they've also inherited the responsibility of delivering concerts and albums that show the same kind of dedication they started with when Gene and Paul first got together and formed Kiss' predecessor, Wicked Lester.

"When we started out, we lost all our friends, we lost our girlfriends, and our parents kinda became concerned," he said. "I mean, they were concerned that we weren't having a normal life, and they were right. When you commit to rock and roll, that becomes your life. Everything else and everybody else has to take second place."

He laughed and sighed, "Some people don't understand why you have to do it. But that's why they'll never become rock-and-roll stars, and we are." □





# KEEL

## Rockin' Right

L.A. Rockers Let It Rip On **The Final Frontier**.

by **Elianne Halbersberg**

Ron Keel is hungry. With his long, lean frame barely contained in an uncomfortable-looking folding chair in an Atlanta dressing room, his appetite for rock and roll remains unsatiated. This is despite the overwhelming response his group has received on their visit to the Georgia city.

"We've spent seven months on the road," he announced, fingers drumming an impromptu rhythm on a continuously bouncing knee, "and it's done something to me. I've written more material this year than ever in my life, so there's got to be some kind of juices flowing as a result of the tour, the success and all that. I think there's an element of confidence that comes with being successful or knowing at least that we've accomplished something. Thousands and thousands of people have seen us, and we get this energy from the crowd. Every night after the show, I'm charged from the energy I get from the people, and that carries over into my songwriting."

The motivation behind Ron's electricity is two-fold; one, *The Right To Rock*, his major label debut, and two, his new LP which showcases Ron's superlative vocals, along with the work of guitarists Bryan Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Dwaine Miller.

"We had enough material for two records this time!" Ron enthused, adding that fans can expect a diversity of subject matter on the new album. "There are a lot of different concepts, more attitude songs, some anthems. *Dreams Never Die* is a good example of that. There's a song called *The Final Frontier* about man's conquest of space. There's also an awesome cover song, Bruce Springsteen's *Because The Night*."

Band input has been increasing on an almost-daily basis and Keel is quick to note one of the band's major accomplishments of the last 12 months. "We went through a transitional period of being less of a solo project and more of a band. When we started out, it was very solo-oriented. I could have just called the project 'Ron Keel,' but I didn't want to do that. Luckily, the band has fused together. The five members have formed a cohesive element that made us a lot

stronger.

"The guys are all writing, all contributing strong material, and I don't have to take that ironfisted authority I did in the beginning. They know how to dress, how to move, how to sing, and do all that whereas, in the beginning, I had to tell them what kind of image we wanted to have, what to wear, everything. We push each other, and it's evolved into a real band."

While Keel is never at loss when it comes to praising the growth of his bandmates, his leadership is

undeniable. "I do all the arrangements," he explained. "I'll take their songs and turn them into Keel songs, basically." That might not sound like the most democratic of processes but, said Keel, "It doesn't need to be. No one disagrees with me. Really, if someone has a legitimate argument or a good idea, I'll use it. But I decide if it's a good idea or not. Nine times out of 10, we all agree and you can't argue as long as people are all pulling in the same direction. I'm just the team leader." □

Neil Zlozower



Ron Keel and Brian Jay tear it up on stage.

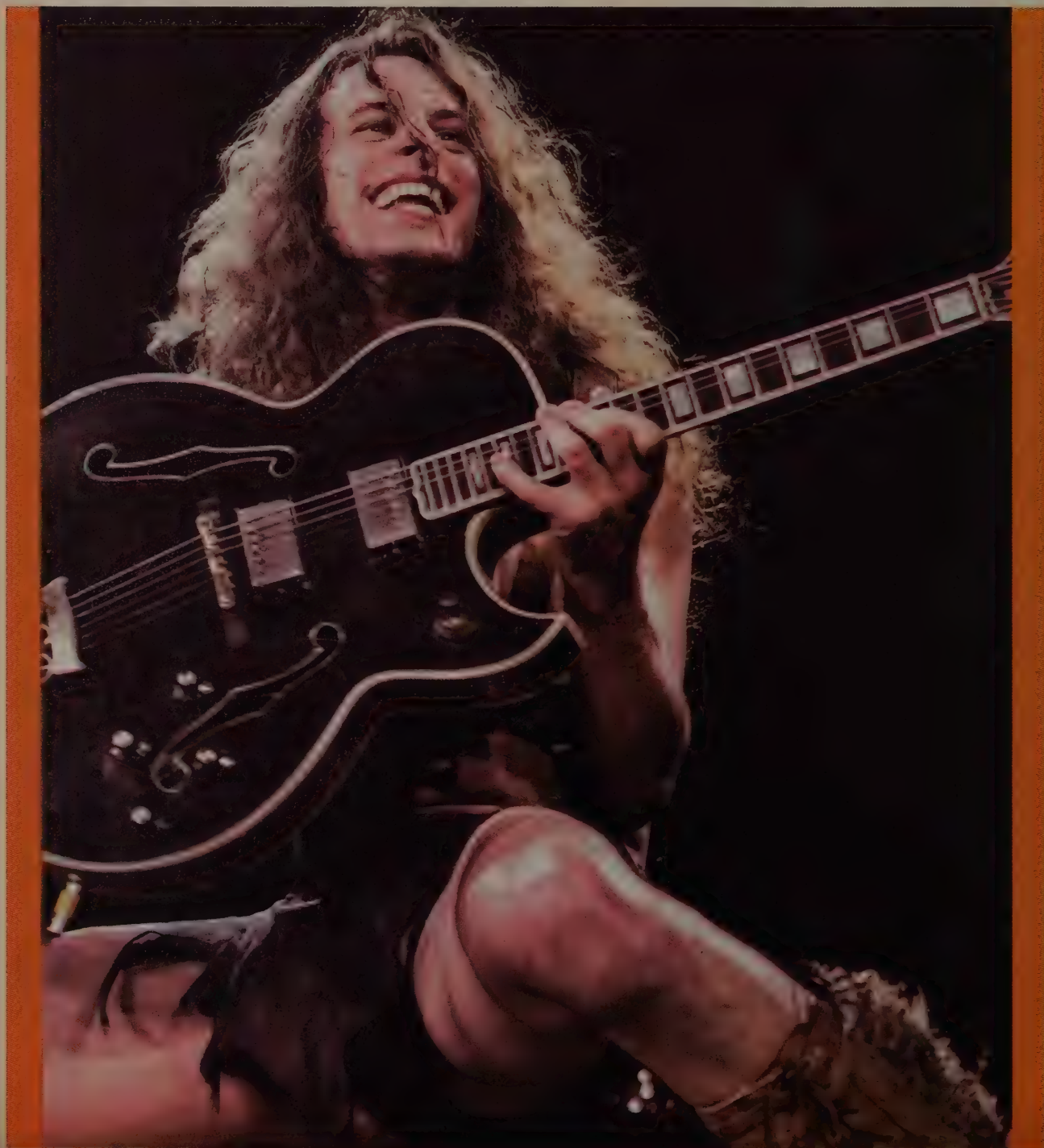


# TED NUGENT

## on the loose again

Motor City Madman Roars Back Into Action With **Assume The Position**.

TED NUGENT IS, IF NOTHING ELSE, AN ORIGINAL — A MAN WHO LIVES HIS OWN WAY, BY HIS OWN RULES. RECENTLY, WE CAUGHT UP WITH THE HYPERACTIVE NUGE AND HEARD A HEAPIN' HELPIN' OF HIS ROCK-AND-ROLL PHILOSOPHY.





**Hit Parader:** Ted, it's been awhile since we last heard from you. What have you been up to?

**Ted Nugent:** I'm living the wildest rock-and-roll fantasy of all time. I'm just doing everything I want to do. I'm getting together my record, flexing my rock-and-roll muscles, and meeting all the beautiful women around. I feel like I've died and gone to heaven. You've got to realize that I got into rock and roll because I'm an independent guy, and that's the way I still am. I go out and hunt in the fall, and go on the rock-and-roll trail in the summer. That's just the way I want it.

**HP:** What about the new album?

**TN:** It's called **Assume The Position**, and I'm really crankin' on it. I have some new players in the band, and they manage to keep up with me. The album's got the hottest rock and roll on it since **Cat Scratch Fever**.

**HP:** But it's been a long time since your last LP, **Pene-trator**, came out. Do you feel you've lost any career momentum?

**TN:** Lost momentum? Hell, I played 140 dates last year. Anyway, I've got to set my own pace. I can't try to monitor the marketing strategies of the gonzo rock-and-roll business world. All I want to do is set a pace that allows me to be creative and enjoy myself. I don't have any deadlines to meet. I don't have any responsibilities to the record label. The only responsibility I have is thinning the deer herd each fall.

**HP:** What happened to the band that appeared on **Pene-trator**? They're nowhere to be found on your new LP.

**TN:** Well, I sent the limey singer (Brian Howe) back to his communist island. He didn't know what he was doing. He actually said to me, "Ted, I don't know if I want to sing aggressive stuff." I said, "The next boat leaves at noon. Be on it with a rose up your butt." The last album was made to address radio. I believe I can do that and still rock. But if that becomes your sole motivation, then your musical balls can get cut off. So on this album, anything

*"I'm living the wildest rock-and-roll fantasy of all time. I'm just doing everything I want to do."*

that wasn't aggressive, we just castrated totally. The song, *Little Miss Dangerous*, as an example, is a pure Ted Nugent classic.

**HP:** In recent years, your career has had a number of ups and downs, especially in the commercial sense. How do you react to that?

**TN:** Life is a roller-coaster ride, and I enjoy the low ride as much as the high ride. You can't expect to stay at the mountain top all the time because the air gets too thin after awhile. You've got to wander down into the valley to check things out. I like to flex my muscles as I see fit, and not by the marketing demographics drawn up by some record company. I started in rock and roll because I like to play, and that's why I'm still in it. I don't care about commercial levels, or about how success is viewed by

someone else. Success, to me, is just having enough electricity to power my amps.

**HP:** We've also noticed that you've changed guitars. What happened to the big Gibson Birdland that was your trademark?

**TN:** Hell, I haven't played the Birdland since 1980. In '81, I started playing Les Pauls. I stayed with them for a few years until this guy Paul Reid Smith, who I had known for a dozen years, helped me design the one I'm using now. I played the new album for Sammy Hagar a few weeks back and, in the middle of one song, he turned off the speakers and said, "Nugent, that's the rudest guitar I've ever heard. Where can I get one?" It still sounds like Ted Nugent, but it's new and exciting for me to play. There are some things I play on the new

album that will make your hair grow as you listen to it.

**HP:** Ted, you've been playing rock and roll for nearly 20 years now. What can possibly motivate you at this point? You've already said it isn't money.

**TN:** It certainly isn't. The simple fact is that I still live to get crankin' onstage. That's a big part of it. The other is that I love my life the way it is. I don't know, but I must have gotten handsomer over the last few years, because there are more women around me than ever. I am just one big, hard dick cruising through the women of life. I can't tell you how exciting it is for me to walk offstage and see a dozen beautiful women looking at me. You've got to realize that, when I'm off the road, I really have no touch with rock and roll. I run my dogs and hunt deer. I forget what it's like to go back on the road and have the women hanging around. When I'm on the road, I just go onstage and rock, then try to make some new friends and explore some flesh fantasies that would boggle your mind. □

Ross Marino



"Life is a roller-coaster ride, and I enjoy the low ride as much as the high ride."



# Cheap Trick

## by Elianne Halbersberg

When it comes to dedication, few groups can match the perseverance and determination of Cheap Trick. Since their inception in 1974, the Rockford, Illinois-based quartet has carved a history that reads like a continuous itinerary — it could realistically be titled “The Eternal Tour.” And while their radio exposure of late has been subdued compared to the airplay blitz that accompanied their *Live At Budokan* and *Dream Police* LPs, audience turnout remains quite the contrary. As Cheap Trick continue their grueling road schedule, diehard fans show up in capacity numbers to keep the band a coast-to-coast top draw. In addition, the release of *Standing On The Edge*, with its hit single, *Tonight It's You* has re-established Trick-sters Rick Nielsen, Bun E. Carlos, Jon Brant, and Robin Zander, as radio staples.

The group recruited previous Cheap Trick producer, Jack Douglas, to guide what guitarist/songwriter Nielsen described as “embellished Cheap Trick” to help put down basic tracks for the LP in Lake Geneva, Wisconsin. “It’s got our sound, but we used more electronic stuff and added quite a few things in places where we would normally just use a guitar.” *Standing On The Edge* took a total of six weeks to complete, and Nielsen was always optimistic about its potential for mass appeal. But he’s the first to admit that, in the past, some of the group’s studio efforts were a source of frustration.

“Each album starts out as an adventure, but sometimes ends up a horrible vacation,” he observed. “We put a lot into our records, and if we don’t get enough airplay, it really hurts. It’s like, ‘Gee, we made all this really good stuff,’ and when people don’t hear about it, we feel slighted. We had big success with the live album, and *Dream Police* did real well, but a lot of our newer songs are better than ones that have been popular. It always makes us feel weird when the adventure turns out to be a sidetracked vacation lost somewhere.”

Having survived every imaginable trend in the past decade, Cheap Trick’s uncompromising approach has produced a succession of quality albums stuffed with potent tunes. Catchy hooks, upbeat melodies, infectious sing along choruses are all delivered in a lyrical, musical and visual style that remains uniquely theirs. There’s just no other band quite like Cheap Trick and, despite accusations of a calculated image, Nielsen is quick to stress, “In 1976, people asked us about our image. They would say, ‘Oh, Robin — he’s the pretty guy.’ Yeah, he’s good-looking, but listen to his voice! Or ‘Bun E. — he’s the drummer who wears glasses and smokes cigarettes all the time.’ Here he is, 10 years later with the same glasses and cigarettes.

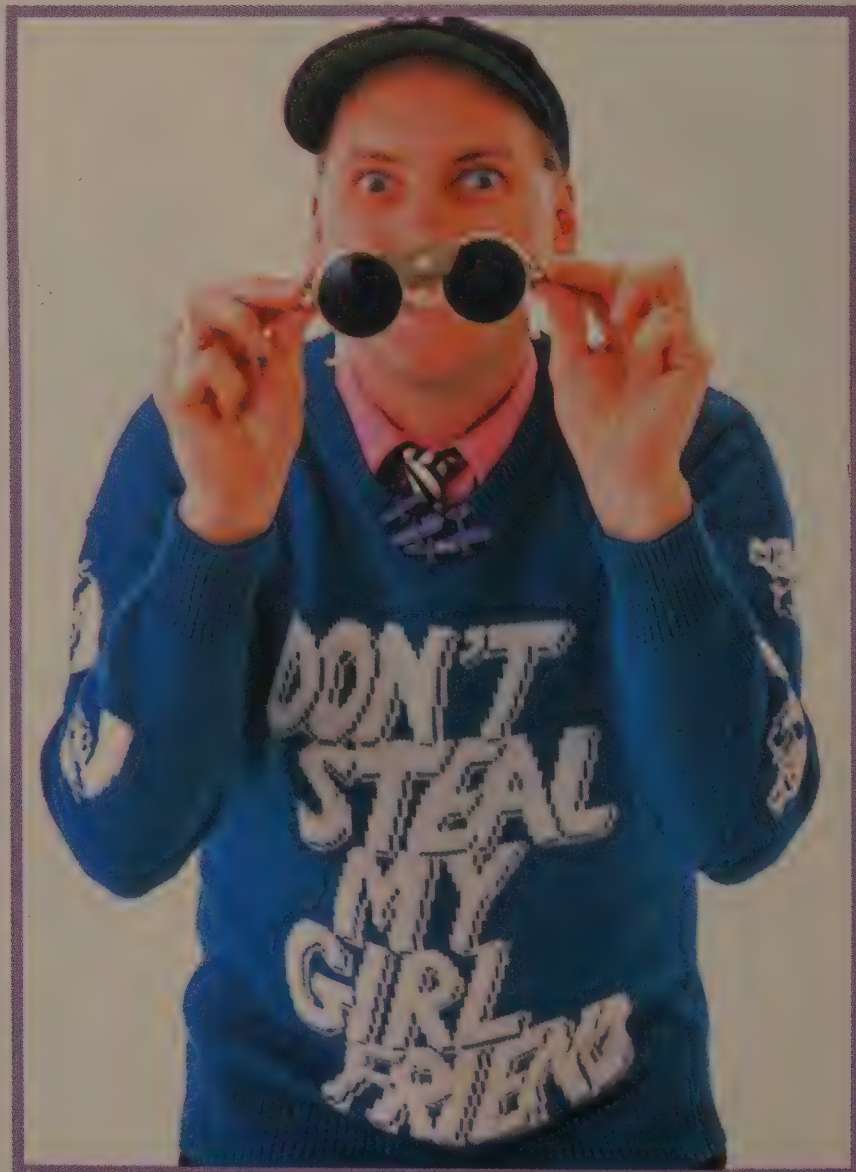
“Or ‘Rick — he’s the zany lunatic who jumps around with a lot of guitars.’ Well, we didn’t

plan any of that. It’s just the way we were. We were slugging around bars doing the same thing. Then we got popular and everybody thinks we planned it. But we didn’t.”

Video has been an inevitable partner to *Standing On The Edge*. The medium, however, is nothing new to Cheap Trick, who were featured in clips long before on-camera performances became mandatory. “There was no MTV then,” Nielsen remembered. “It was promo clips — more like in-store point-of-purchase stuff. For instance, when kids went into a store, instead of just playing a record, you’d entertain them a little bit more. Then MTV came along and grabbed up everything.

“I don’t know,” he mused, “to me, the best image of music is just listening to it and making up what the songs mean to you. But,” he clarified, “I like some of the stuff, for instance, David Lee Roth. He’s got the best sense of humor. And Don Henley’s *Boys Of Summer* has got some meaning. It’s not the same fire-leather-chains-women thing.”

When it comes down to it, the “fun” element is the key to Cheap Trick’s longevity. But Nielsen pointed to “good tunes” as essential for any band’s success. “The quality of our songs and records still holds up to this day,” he said. “I still think we’re a good band with good songs, and that’s really the bottom line.” □



Cheap Trick's Rick Nielsen is “the zany lunatic who jumps around with a lot of guitars.”



# VANDENBERG

## A Dutch Treat



Vandenberg maintain that they have always been influenced by American bands.

### Alibi Brings Holland-Based Quintet Into Rock Spotlight.

by Rob Andrews

You can love rock and roll or you can hate it, but one thing's for sure — you can *never* figure it out. Take the case of the Dutch heavy-metal band, Vandenberg, for example. Here's a group who appears to have all the ingredients necessary for stardom yet, for some reason, has so far failed to generate more than marginal fan interest. Why, you might ask, would a band with a charismatic, faster-than-light lead guitarist, a powerhouse vocalist, and the ability to write infectious pop/metal anthems be hard-pressed for fan support? Band founder/guitarist Adrian Vandenberg would like to know why, too.

"The last year or so has been a little frustrating for us, especially in America," the 6-foot-6 inch axe slinger explained. "We had developed a good foot hold for ourselves with our first album in 1983, but the second one didn't do what we expected it to. Hopefully, the new one will change that pattern for us."

That new LP, *Alibi*, just may be the vehicle to reverse Vandenberg's strange fortunes. Packed with hard-hitting rockers like the album's first single, *Once In A Lifetime*, *Alibi* may place the band squarely alongside the likes of Ratt and

Dokken. It's worth wondering if the band's European heritage has served as a hindrance in this age of West Coast metal.

"It does seem as if America has been producing most of the good rock-and-roll bands in recent years," Adrian said. "I don't think there are any negative feelings toward European groups, but the fact is that we haven't produced as many good bands as we have in the past. But I don't think a rock fan thinks about where a band is from. They just want good music. After all, groups like the Scorpions and AC/DC are still selling many, many records.

"Anyway, I think our music has a very American feel to it," he added. "We've always been influenced by American bands, so the tunes we write naturally have certain elements that radio stations in the States seem to favor. I don't know if they'll jump on the new album or not. We can only hope for the best."

*Alibi* has seen some major changes in terms of the band's recording procedures. Instead of sojourning from their native Holland to Jimmy Page's Sol Studios as they did to record their first two discs, Vandenberg and vocalist Bert Heerink, bassist Dick Kemper, and drummer Jos Zomer decided to stay home this time and use some of Holland's finest new studio facilities.

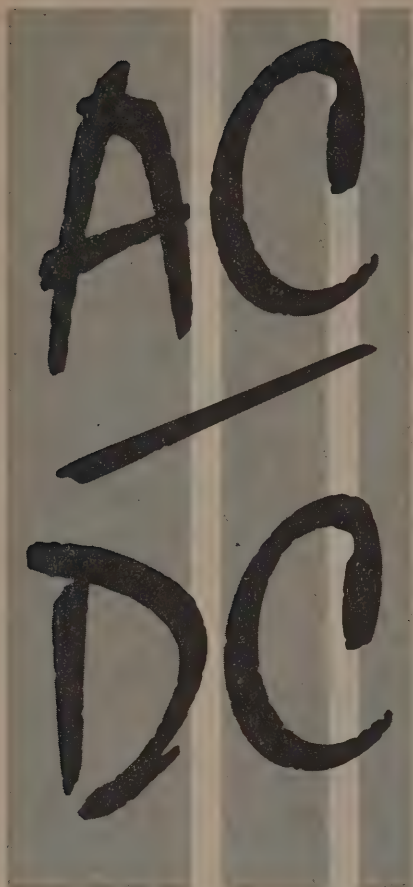
"We loved recording in England at Sol, but it

is something different when you can work at home," Adrian said. "We find that we're spending so many months away from home touring the world, that the opportunity to spend a few extra weeks in Holland is nice. Actually, I don't like being at home that much — I'd rather be on tour. But being at home gets us ready for the road. We're happy. This is by far the best album we've done, and I feel confident that people will respond to it with as much enthusiasm as we have."

Adrian realizes that a key way for the band to reach the fans they so desperately want is through making videos and touring. The group's clip for *Once In A Lifetime* has already found its way onto MTV's rotation list, and their North American tour has been "excellent," according to Adrian.

"Touring is something that comes very naturally for us," he said. "We feel very at home on the road, even if we're living on a crowded bus or playing in a building that's falling apart. Those are the little inconveniences we're only too happy to put up with in order to play our music. Maybe one day we'll be able to fly from show to show in a plane and play the giant arenas, but we're in no particular rush. We're enjoying each step up the ladder of success." □





by Jodi Summers Dorland



## Angus Young Speaks Out On Life In The Spotlight.

Two characteristics separate those with special personalities from the numerous other human beings in heavy metal. These two things allow those lucky people who possess them to rise to world renown. The first, and most obvious, is virtuosity — that extraordinary musical gift which will always garner musical attention. Randy Rhoads, Ronnie James Dio, Ritchie Blackmore and Edward Van Halen are prime examples of those who have it. The second trait is a tad less obvious, but a huge personal attribute nonetheless — charisma — that little something that makes you remember guys like David Lee Roth, Robert Plant, Dee Snider and Angus Young whether you love 'em or hate 'em.

AC/DC guitarist Angus Young is the master of playing simple chords in an altogether unique style. But it's his snotty, childlike aura that has built his musical personality and his reputation. His schoolboy outfits, constantly bobbing head, and his habit of mooning the audience spell Angus' special brand of charisma. It's his personality that people get into — and it's why he, instead of bandmates Brian Johnson, Malcolm Young, Cliff Williams or Simon Wright, is AC/DC's frontman.

**Hit Parader** recently had the opportunity to spend some time with Angus. The guitar demon showed up in your basic blue jeans and leather jacket, but, instead of his traditional white T-shirt, the 5-foot-2-inch axe slinger sported one that declared, "THINK BIG." A rather intelligent individual, Angus spoke in a unique, humorous, slightly cynical way. Some of the one-of-a-kind viewpoints he expressed follow.

### *On The Band's Charisma*

"Hey, if you've got it, flaunt it. I know we don't win the beauty stakes, but we're not asking to. Our main concern is playing live — that's when we concentrate all our efforts. When we're onstage, we want all of the audience's attention, and we want to keep it. It may wander from time to time, but it comes back.

"That's the difference between a good band and a dull one. An audience shouldn't be wandering around and fighting — they should be watching what's going on onstage. They paid their money. If they want to fight, they can go down the road and bother with it. That way, they save their 15 bucks."

### *About His Beloved Gibson SG*

"It can get a bit crowded in the bed, sleeping with your guitar and your wife. But, really now, I'm not that hung up on my guitar. I do go out and have other fun. But, when it comes to music, it's only an SG — usually the first one I ever bought. It's beaten up and it's been in 42 pieces now and again, but it's still the one for me. Every time I play it, I enjoy it. In fact, I often get told off for sitting around with the guitar. If I've got the instrument in my hands, I'll obviously be rattling away on it while people are talking. Someone will ask me some-

thing and I'll think I'm talking, but it'll be my guitar making the sounds not me. My brother, Malcolm, is always telling me to shut up and talk."

### *On AC/DC's Recording Habits*

"We've always recorded track by track. When we were recording in Montreaux (in Switzerland, where they recorded their latest LP, **Fly On The Wall**), we would do the scratch tracks and then do whatever seemed to come first. We'd lay down track after track, and get the song as close to finished as possible. Then we'd listen to it, do a bit more, and then listen again. Finally, we'd finish it off and go on to the next one. But, each time we'd listen, we could visualize the finished track. We knew exactly how the song would sound when it was finished."

### *On Recording Guitar Solos*

"I just sit there wrapped up in my own little world. I try to make my guitar solo sound like something, such as a cavalry charge. But I'll have Malcolm there to be my critic. He'll sit there and say, 'Right, go.' It's better to have him there because he keeps it down-to-earth. He'll go, 'No, no, try something with a bit more teeth.' So I'll play a bit and he'll go, 'That's great! Get that tape rolling.' And that's the way it goes. We don't sit there and work 12





AC/DC, from left: Brian Johnson, Angus Young, Simon Wright, Malcolm Young and Cliff Williams.

tape rolling.' And that's the way it goes. We don't sit there and work 12 hours or a couple of days on it."

*Regarding The Australian Club Circuit That AC/DC Made Their Name On*

"At the time we started playing the clubs (1979) — and this was probably the only time — Australia was 10 years in front of the rest of the world, musically. It was the only country in the world playing rock music. It was in the pubs, the clubs and the bars, and people were going to them. They

didn't want to know about the big bands anymore — all the interest was in the local groups. We used to play to audiences, and Bad Company would be down the road and they couldn't sell fleas. The interest was in local bands — the street scene.

"When we first went over to England in the mid-Seventies, it was really a throwback. I'll put it this way — when Bon Scott (AC-DC's lead vocalist who died in 1979) first walked onstage in a little club in London, the audience was *made up* of your Johnny Rottens and all of those

people. Bon, being older, would go out there and really strut his stuff. Then, I remember seeing Rotten and those punks the next week, wearing the same clothes and haircut as Bon."

*The Ultimate Rock And Roll Moment*

"The best time is when you're first starting as a rock-and-roll band. Just getting out there onstage is a joy. It doesn't matter if you're playing in front of 12 people or whatever. As long as you're going to go out there and have a bit a fun. It's still the same way for us now."□



# Yngwie Malmsteen

## a rising force



Gene Kirkland

"I've never been into music to make friends."

### Young Axe Master Shows His Skills On **Marching Out.**

by Don Mueller

**Y**ngwie Malmsteen sees life as a challenge — a challenge for both himself and anyone who has to do with this 21-year-old guitar prodigy. No, Yngwie isn't about to win too many popularity contests. He's offended, annoyed or simply out-egoed virtually everyone he's met since his 1983 emigration from Sweden. Still, past associates like Ron Keel and Alcatrazz's Graham Bonett admit that, when it comes to six-string heroics, few men in metal match the skills of Mr. Malmsteen.

"The trouble with Yngwie — at least one of the troubles — is that he *knows* he's good," Bonett said. "I've worked with the best,

including Ritchie Blackmore in Rainbow, but Yngwie takes the cake. He's impossible to deal with because, when it comes to music, he thinks he knows everything."

The surprisingly soft-spoken Malmsteen does little to refute the charges that surround him. As he sat, relaxing his long, lean frame in his record company's conference room, the axe-master grinned pleasantly when informed of the trail of "kind" words he has left in his wake.

"I've never been into music to make friends," he said bluntly. "I feel I have something to say, and I don't like it when others show less dedication to music than I do. I admit that I can be somewhat domineering, but that's only because I wish to get things done the best way they can be done. I refuse to believe there's anything wrong with that. If Graham or Ron feels like saying bad things about



me, that's their concern. My problem with them was a business one, more than a personal matter. I think they know that. If they want to make it personal, that's not of any interest to me. My only concern is the music."

Yngwie's singleminded determination has yielded a flood of recorded product in recent months. First came his debut solo effort, **Rising Force**, a predominantly instrumental LP that hit the record racks in late spring. Only four months later, a second Rising Force album, **Marching Out**, was released, adding more fuel to the fire of controversy already surrounding this budding legend.

"People keep asking me why I released two albums in such a short period of time," Malmsteen said. "Everyone naturally assumed that it was because of my ego, or whatever they want to call it. You know, 'Oh, Yngwie must want to show everyone that he can work faster than anyone else.' The truth is that I do work very quickly, and I probably could release an album every four months. But the fact this time is that I was working on **Rising Force** while I was still in Alcatraz. The two albums might have come out a few months apart, but there was a great deal more time between their recording sessions.

"They're very different albums," he continued. "The first one was more experimental, and was basically just me and my guitar. **Marching Out** is more of a band effort. I like working with a band, especially the people I have in the group now. They're very good players, and they know how to listen to me. They can play anything from electric jazz to hard rock. People in my band need that sort of flexibility."

Yngwie's regimented attitudes and wide-reaching skills can be traced to his upbringing in Sweden where, by his early teens, Scandinavian rockers already considered him a guitar prodigy. Unsatisfied with his playing, according to legend, young Yngwie started skipping school to concentrate on his six-string skills. Sitting in a darkened room, with Deep Purple records on his turntable and his Stratocaster across his knee, Malmsteen developed his distinctive style by first memorizing the work of his primary mentor, Ritchie Blackmore, then expanding on it.

"I won't deny that Blackmore was a big influence on me, but I don't feel our styles are similar at all anymore," Yngwie explained. "I hardly ever listen to rock guitarists now. I much prefer to listen to classical music. It's much more challenging. I don't mean to dismiss other rock guitarists, or to make it sound like I am belittling them, but, in my mind, I've passed anything I can still learn from them."

Yngwie's first Swedish band — named Rising Force (as were all three of his solo outfits) sent a demo tape to a number of American record labels. A small indie label in California picked up on Yngwie's playing, and invited him over to make a solo album. Upon arriving in America, however, Yngwie decided against making that solo disc, opting to join Steeler, a band featuring vocalist Ron Keel. That partnership yielded one album, and a lot of ruffled feathers.

"I always thought that Yngwie worked with me because he liked my music," Keel has said. "Now, he goes around saying the only reason he joined Steeler was because he figured he could stay in America longer if he was a member of a band. That kind of hurts, but it's perfectly in character for him."

While Yngwie seemed a bit surprised by Keel's harsh words, he didn't deny their validity. "If I had done the solo record they wanted me to do, I probably would have gone home after finishing it. It's true that by joining Steeler I felt I had a bit more stability. But Steeler was Ron's band, and I don't necessarily want to work in a group where the music revolves around the singer. That's very limiting."

In light of those words, why was Malmsteen's next career step leaving Steeler and joining Graham Bonett's group Alcatraz? "I was promised that I would have a great deal more freedom in that band," Yngwie explained. "But that wasn't the truth. We worked very slowly in the studio, which bothered me greatly, and then I didn't think the music was good. All in all, Alcatraz, was a waste of my time."

While still a member of Alcatraz, Malmsteen decided to go into the studio with some associates to begin work on his first solo album. That disc persuaded him to split from Alcatraz after one album and tour, and begin life on his own. Now, with both of his solo efforts further solidifying his reputation as both a brilliant instrumentalist and a royal pain in the ass, Yngwie has set his sights on new horizons.

"I would like this band to become one of the most popular young groups around," he said. "I don't want that from a money point of view — that's really not that important — but from the point of recognition. If we get the recognition we deserve, the money will naturally follow. And if we make enough money, we'll be able to put more money into our shows. That's all part of being in this business. I may be difficult to work with at times, but I do have my priorities. I know what is important in life." □

Jeffrey Mayer



Yngwie Malmsteen: "I would like this band to become one of the most popular groups around."





# METALLICA

Ross Marino

Metallica's Cliff Burton is one-quarter of this hard-rockin' unit's power team.



# the harder they come

## Bay Area Bashers Set Out To Conquer Metal World.

by Steve Gett

Following a brief hiatus from the hard-rock scene, Metallica is back in action with the recently released **Master Of Puppets**, an LP which boasts an outstanding smorgasbord of metal delights. All too often, the group has been dismissed as simply a "thrash metal" outfit and drummer Lars Ulrich is convinced that **Master Of Puppets** will rid the quartet — which also consists of bassist Cliff Burton and guitarists James Hetfield and Kirk Hammett — of that tag for good.

"We're very excited about this record," enthused Lars, "because, without losing the fans and followers we built up with our first two albums, I think we're going to make people realize, once and for all, that Metallica has far more to offer than just 500-mph mayhem. Don't get me wrong — we really enjoy playing the fast, energetic, aggressive stuff, but there's a lot more to our music than that."

**Master Of Puppets** is an excellent followup to the band's last output, **Ride The Lightning**. That record was originally released on an independent label but was picked up by Elektra when Metallica negotiated a long-term deal with the company. Aside from major distribution, signing with Elektra has also given Metallica more freedom and room for artistic creativity.

"It's no secret that the recording of the new album took a lot longer than we first anticipated," revealed Ulrich. "But that's basically down to the fact that it was the first time we were able to record with a substantial amount of money behind us and without having the pressure of getting in and out of the studio as quickly as possible. As we went along, we found that we were able to develop a lot of ideas and experiment with different sounds."

"It's good to have the time to do those sort of things in the studio because it really enables you to be more creative. There isn't the pressure of having to finish on a specific day because of financial problems."

Like **Ride The Lightning**, Metallica's latest release was recorded at Sweet Silence studios in Copenhagen, Denmark, where Ulrich was born and raised. "I lived there until I was 17," he revealed, "so it's still like home for me in a way. It's a bit weird going back and staying in a hotel and stuff like that. My parents live in the States, which is why I originally came over here five years ago and formed a band."

Metallica's original game plan was to record the new album in America and bring over Flemming Rasmussen, Sweet Silence's engineer, who had worked on **Ride The Lightning**, for the sessions. "Since the rest of the band mem-

written. I prefer not to use a word like that because I generally don't like to put tags on anything, whether it's what we do or what anyone else does. As far as we're concerned, what we play is Metallica music, and the new album covers a broad spectrum.

"If you listen to **Battery** and then hear something like **Orion**, which is an instrumental piece, you can hear that the difference between those songs is so big it's hard to put us in one specific category. There's so much stuff going on throughout the whole album, and I think those two tracks are like the outer limits on each end of the spectrum. You can't categorize us and say we're just

*"We're going to make people realize, once and for all, that Metallica has far more to offer than just 500-mph mayhem."*

bers are American, we decided to make the album in Los Angeles," Lars explained. "So, last summer, we flew Flemming over from Denmark and he, James Hetfield and I went on a sort of studio hunt in L.A. We went to about 25 or 30 of the top studios there, but we eventually came to the conclusion that none of them had the same atmosphere as Sweet Silence. We've found it to be an excellent place to work."

Hard-rock trivia addicts may be interested to note that Ritchie Blackmore recorded two Rainbow albums, **Difficult To Cure** and **Bent Out Of Shape**, at Sweet Silence, with Rasmussen engineering both.

"I think we definitely managed to retain that same energy, power and aggression, which I don't think we'll ever lose," Ulrich assessed. "But, at the same time, we've definitely matured, both as songwriters and as musicians."

"The opening cut, **Battery**, is pretty much the ultimate — and now I have to use a word I don't like — 'thrash' song that has ever been

speed metal or thrash metal. Like I say, it's Metallica music."

While Metallica may be on the verge of dispelling their 'thrash metal' tag, it's going to be tough for them to lose their penchant for delivering long, protracted musical pieces. "We can't seem to keep any of our songs under five minutes!" laughed Lars. "The only thing the record company said was that they would prefer we came up with eight songs, which we gave them. We told them the only problem was that they would be looking at putting out about 27 minutes on a side."

"That's cool, as far as we're concerned," he continued, "because it means we're giving the kids real value for their money. With a song like the title track, which is about eight-and-a-half minutes long, the trick is to keep it interesting from start to finish. If you can do something like that, which I feel we've done, then it's much better than having a regular three-minute song, where you're basically just repeating the chorus

a few times."

Aside from being excited about the new album, Lars and his musical comrades are eager to return to the concert stage. By the time you read this, Metallica hopes to be embarking on an extensive U.S. tour, opening for a major heavy-rock act. On the subject of touring, Lars stated, "Last year, we spent three months on tour with W.A.S.P., as co-headliners, and we were playing to about 2,000 people a night, most of whom knew who we were. This time, if we can go out and play to 10,000 kids every night who don't really know who we are, then we'll be able to build up our audience. Hopefully, that will allow us to go out on a decent headline tour of our own in the fall."

With no disrespect to Metallica's musical abilities, there's no doubt that the band has benefited from the careful guidance of managers Cliff Burnstein and Peter Mensch, who also handle the affairs of Def Leppard and Dokken. When asked to comment on Burnstein and Mensch, Ulrich declared, "I don't think we could have developed any bigger than we were when we split from the independent management and label we were with before. Part of the reason we split from them was because we were becoming a bit too big for the organization to handle."

"But, now, with Cliff and Peter in the driving seat behind all of our affairs, we pretty well have the best team possible for the kind of stuff we're doing. They firmly believe in keeping the essence of Metallica the way it is, which is basically down to the least amount of interference on a business level. From their point of view, **Ride The Lightning** sold roughly half a million copies worldwide, so things were definitely working because the kids were buying it. Fortunately, the record company can also see that to interfere with our style, the way we record and play, could really hurt the project."

Finally, what of Metallica's future? "Well, I think that the key is basically to keep going the way we are, without changing drastically and to slowly expand on the success that we've got," answered Lars. "In the long run, I think what would be best for Metallica is a slow, creeping success that builds up over a number of years. What we're doing is something that's timeless and that doesn't follow any trend. We're just doing our own thing, and if we can get people to change for us, rather than us having to change for them, then I think the success will last a lot longer and it'll be a lot sweeter. We'll have done it our way." □



# DEF LEPPARD

## SLOW AND STEADY



Def Leppard, from left: Rick Savage, Rick Allen, Joe Elliott, Steve Clark and Phil Collen.

**"We aspire to perfection. We don't want to put a record out every nine months."**

**by Beth Grant**

When you hear the name Def Leppard, what automatically comes to mind? Obviously, the fact that their last album, **Pyromania**, was a great LP that sold six million copies. Then, you begin to think about the little details of that album, like the fact that it was released just about three years ago. Pretty soon, you're not far from wondering why lead vocalist Joe Elliott, guitarists Steve Clark and Phil Collen, bassist Rick Savage and drummer Rick Allen are so sluggish when it comes to releasing records.

"We've always upheld the belief that we don't want to put out a record every nine months," Elliott stated candidly,

with not a trace of defensiveness in his voice: "We'd much rather put out a record every two or three years that's of really good quality."

The Theory Of The Long Wait may sound reasonable — after all, bands like Led Zeppelin and the Who took a lot of time between their releases — but, as we know, this particular delay was not really the Lep's choice. The saga of the time period from the end of their last tour to the release of their new album is a twisted tale of bad happenstances. Fortunately, though, the boys have come through it all with flying colors, each deserving merit badges for patience, courage and determination.

The drama surrounding Def Leppard's new LP began simply enough in May

1984. The band went to a cottage near Dublin, Ireland with **Pyromania** producer, Mutt Lange, to begin preproduction on the disc. This time around, the Leps had the money, time and record company support to write the album at their leisure. "The songwriting style has changed a little," said Elliott. "Phil's input is better than Pete's ever was (Collen replaced guitarist Pete Willis during **Pyromania's** recording). Steve (Clark) will always be the major songwriter, but he's really encouraged Phil a lot. He doesn't just sit down and say, 'I want to write all the songs.' In fact, Steve's written everything with Phil in the same room, so Phil's probably involved in eight of the 10 songs on the album.

"Basically, we wrote everything while all of us sat around a table with a piece of paper in front of us and the guitars turned down really low. Then, whoever chucked in an idea, be it Rick (Allen) or Sav (Rick Savage) or me or Mutt, we'd play with it. Steve, for example, would



come up with an idea and Mutt would say, 'Change that 'round,' 'Use this,' or 'Do it in another key.'

"It makes me laugh to think there are some people out there who look at us and say, 'Ha! They can't write their own songs.' That isn't true at all. Even if it was, I'd much rather be involved with an album that sold six million copies and was co-written with a producer, than one that sold 200,000 copies that wasn't."

After coming up with songs like *Armageddon It*, *Gods Of War*, *Fractured Love* and *Animal* the band progressed to the next step. They decided to record the album at Wisseloord Studios near Amsterdam.

"We simply were not able to record in Great Britain because the taxes are too high," Elliott explained. "Holland offered us good working conditions with sophisticated technology. Plus, the studio belonged to our record label, Phonogram, who redid parts of it for us. Also, it was a very tranquil spot, so we were able to concentrate on our work without interruption. If we needed some excitement, we went to Amsterdam. But when we're in the studio, work comes first."

By then, the time was midsummer 1984, and Def Leppard was all set to begin work. But Lange had to finish up his work on the Cars' **Heartbeat City** LP, a constantly delayed project. When he finally wrapped it up, Lange was exhausted, and on the verge of a nervous breakdown. That, coupled with additional problems proved too stressful for Lange, and he backed out of producing Def Leppard's fourth album.

Undaunted, the quintet began to explore other possibilities. They considered top producers like Ted Templeman, Mike Stone, Phil Collins and Trevor Horn. But, as Elliott pointed out, "You've got to book those guys years in advance. You can't just get in touch with them two weeks before you start."

Finally they found Jim Steinman, the man who had risen to fame by working with Billy Squier, Bonnie Tyler and Meat Loaf, among others. Steinman, who happened to be looking for a new project to occupy his time, was recruited in September, two months behind schedule. But, even after they began working together, things did not run as smoothly as expected. Indeed, the Steinman/Leppard alliance was not meant to be.

"We did about eight backing tracks with Jim, and then scrapped them," recalled Elliott without hostility. "Almost everything had to be done again, and even the things that went down were our decision. Jim never overruled us on anything. If he said a certain take was good and we said it was bad, we'd do it again."

"Steve and Phil wanted to get rid of Jim two weeks after he started," the singer continued. "But I just kept saying, 'Give the guy a chance.' In the end, it made me look like a right asshole. But it was only fair to let him get to the vocal

stage of things."

When the band finally got around to splitting with Steinman, they were five months behind schedule, and frustrated by the whole producer mess. As a solution, they decided to produce the LP themselves, with the help of Nigel Green, the assistant engineer for their mega-hits, **High 'n' Dry** and **Pyromania**.

"I never envisioned us producing ourselves," admitted Elliott. "I thought it might be the one thing that would lead to us falling out. It's always been dead important to us that Leppard is a friends' situation. We want to keep the elements of why we started — five mates who can still go into the same bar and look each other in the face after seven years."

No sooner had the quintet gotten started on their second round of recording when they were hit by their most severe and highly publicized setback. At 12:50 p.m. on New Year's Eve, while driving his new Corvette from his home in Sheffield to his parent's home in Dronfield, Rick Allen lost control of his car and subsequently lost his left arm.

Needless to say, everyone, especially his bandmates, were distressed by the situation. Questions arose: Would Def Leppard stay together? Would Allen still be an active member? Would he be able to tour? Miraculously, however, everything has worked out as best it could. According to a Leppard publicist who recently bumped into Collen and Allen in Paris, the drummer was lighting cigarettes on his own and cracking jokes about his newly inherited lot of difficulties.

"Rick is in great shape at present," said

an obviously amazed Elliott. "He even came and did backing vocals after his accident. He has accepted the fact that he has one arm, and he never even got depressed over it. On tour, he will be playing a drum kit that was specially designed for him."

"The way it will work is that the parts he'd normally play with his left hand will be played by his left foot which will be tapping a computer which has six or seven pedals. With the computer, he will be able to activate the tom-tom, for example, automatically. Rick will be able to play drums like before, but with a totally different technology than the classic drum kit, which is exactly how the set looks. The only difference is that, this time around, Rick will have to wear a shirt, whereas before, he'd always go bare-topped."

Through crisis after crisis, Def Leppard has persevered, and with the release of the fourth album in their eight-year career, they appear stronger than ever.

"A lot of musicians, when they become successful and finally have some money in their pocket, think they don't have to put forth as much effort," Elliott concluded. "The quality of their songs is clearly inferior to the work that made them great. It's as if they are no longer capable of going through the pain. As far as we are concerned, we are not going to fall into that trap. We aspire to perfection. We realized that what we did on **Pyromania** was close to perfect, and the new record is definitely on the same level, at least according to my ears." □

Mark Weiss



Joe Elliott: "The Def Leppard songwriting style has changed a little."



# TNT

## SET TO EXPLODE

### Norwegian/American Unit Aims For The Stars With Debut Disc.

by Allan Warren

Heavy metal has exploded into an international phenomenon, a fact well-documented over the last few years in *Hit Parader's* Import Review pages. Bands from France, Spain, Belgium and even Iron Curtain nations have joined their American and British hard-rock brethren in the quest to bring metal to the masses. Now, yet another nation, Norway, has joined this metal sweepstakes by producing one of the hottest young rock bands around — TNT.

"People don't think of Norway as a rock capital," the band's only non-Norwegian member, San Diego-born vocalist Tony Harnell explained. "But they just eat music up there. I guess it's the cold weather and everything. Hell, what else is there to do during those long winter nights but have sex, and listen to rock and roll?"

The story of how Harnell met up with TNT is a case of international intrigue better suited to a James Bond movie than a rock-and-roll story. After living the first 17 years of his life in the land of suntans and surfboards, Tony moved cross-country to New York City to pursue college and his budding rock-and-roll career. A friend told Harnell that legendary guitarist Michael Schenker was looking for a new vocalist for his band. By some strange twist of fate, Tony's demo tape wandered from the hands of Schenker's manager across the sea to Norway.

"I've learned that everybody in this business has connections with somebody else," Harnell said. "I'm still not sure how my tape got to Norway, but I'm obviously glad it did. TNT had already released an album with a local singer, but they were looking for a British or American frontman so they could get a bit more international appeal. They evidently liked what they heard on my tape, and I was quite impressed by what I heard of them. It seemed obvious that we should hook up."

Prior to meeting Harnell, TNT had developed a reputation as Norway's preeminent power-rock attraction. Rallying around the burning lead-guitar runs of Ronni Le Tekero, and the pounding rhythms of bassist Morty Black and drummer Diesel Dahl, the group had traversed the Norse countryside since mid-'82, playing any city, town and hamlet that would let them set up gear. TNT realized, though, that true prestige and financial reward would only be achieved when the band garnered a following outside of Scandinavia.

To mark their transition into an international rock attraction, the band sacked their original lead singer, D.D. Dynamite, and began their quest for a frontman who could bring them worldwide renown. Only a few days into their

search, a mysterious tape arrived from New York, and, upon hearing Harnell's voice, TNT knew they had found the man they were looking for.

"We're a perfect match," Harnell said. "To me, European musicians have always had a greater understanding of all types of music than American musicians have. Their background includes classical things as well as rock and roll, and that's what I found appealing. I think a classical background works very well with metal, especially when you're trying to create the type of music TNT wants."

The results of this unique Norwegian/American partnership can be heard on TNT's debut

U.S. LP, *Knights Of The New Thunder*. On tracks like *Deadly Metal*, *Last Summer's Evil* and *Klassick Romance*, the band has managed to construct a sound that is simultaneously powerful and tuneful. That ability to be melodic without losing a metallic edge is the ingredient that pleases Harnell most.

"I've heard all the thrash-metal bands, and I've heard the melodic groups, and I see what they're all trying to do," he said. "But I think there is a way to combine melody with metal without compromising either element. That's what TNT is trying to do. It's a noble effort, and I know in my heart that we will succeed." □



TNT: "People in Norway just eat up music — I guess it's the cold weather."

Mick Rock



# Twisted Sister

wild  
in the  
streets

Ross Marino

by Andy Secher

With the release of their latest LP, *Come Out And Play*, Twisted Sister have shown there's a lot more to this shock-rock quintet than outrageous makeup and entertaining videos. Vocalist Dee Snider, guitarists Jay Jay French and Eddie Ojeda, bassist Mark "The Animal" Mendoza and drummer A.J. Pero have proven that their unique brand of pop metal is music with something for everyone — from ballads to thrashers, they're all there on T.S.'s latest package. Recently, we had the chance to talk to Dynamic Dee about the changes the band's career has undergone since they emerged as one of the most popular metal attractions around.



Jay Jay French



Photo: [illegible]



**Hit Parader:** Dee, why did you call the album *Come Out And Play*? That's certainly not a conventional metal title?

**Dee Snider:** One of my favorite movies of all time is *The Warriors*, a street-gang epic that came out about four years ago. There's this one character in the movie — a real sniveling little bastard — who used to say, "Warriors, come out and play," in this real ominous way. You could just sense that there was trouble in the air. That's true with us, too. This album has a real street feel to it, with all the graffiti on everything, and our version of *Leader Of The Pack*. So *Come Out And Play* seemed like the perfect title for it.

**HP:** How different is this record from *Stay Hungry*?

**DS:** I think it's a better record and, in a way, that scares me. The last time, with *Stay Hungry*, I thought it was a great record. But after we finished recording it, I had my doubts about how well it would do. I felt like sitting in a corner biting my fingernails. This time, I'm so confident and happy about the way everything turned out that I'm really worried. Last time, I wrote a ton of songs, and they were all pretty good. This time, every time I wrote something, I said, "Nah, that's not good enough." I was a lot tougher on myself. In the end, I only had 11 songs to bring to the band before we went in to record. For *Stay Hungry*, we must have had 30 or more.

**HP:** I noticed the cassette version of *Come Out And Play* has one more cut than the LP does. Why?

**DS:** The funny thing is that we sold three times as many cassettes of *Stay Hungry* as albums, which really surprised me. Everyone who's seen the cover *Come Out And Play* knows it's pretty spectacular, with me jumping out of the manhole cover in 3-D. You just can't do something like that on a cassette, so we figured we'd put an extra track, *King Of The Fools*, on it to make up for it. I haven't decided if that track is autobiographical or not (laughs) but it's a great song. Hell, I'd rather be king of the fools than President of the United States any day.

**HP:** People have described Twisted Sister as a band who's always trying to write teen anthems. What do you think of that?

**DS:** I don't know if I agree with the word "teen." I try to write songs everyone can appreciate. Who hasn't had a run-in with a teacher like in *I Wanna Rock*? I'm trying to show that heavy metal has something to offer everyone. We're dealing with very universal themes in this band. We're not into Satanism or black metal or any of that crap. Heavy metal has been looked at as some strange, warped subculture for too long. For me, it's the purest form of rock and roll, and writing anthems that touch on classic rock-and-roll subjects is what Twisted Sister is all about.

**HP:** You've been criticized in some circles for setting yourself up as a spokesman for heavy metal. A number of other metal performers have said you don't project the image they want to convey. How do you react to that?

**DS:** I don't deny that I want to be a spokesman for heavy metal. I think the image of a guy who was brought up a good Long Island Catholic, who's married and a father, who doesn't smoke, drink or take drugs, is a pretty good example for kids. I'm not saying, "Hey, everyone should look

like me." That's ridiculous. I'm just trying to show that everyone who plays heavy metal is not a total dirtbag. Hell, I'm a dirtbag, and I'm not ashamed of it, but I'm not afraid to stand up and say that I'm proud to play heavy metal. If other

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**Says Dee: "I'd rather be king of the fools than President of the United States any day."**

---

performers don't like the fact that I have long hair and wear T-shirts all the time, then they can get up and say what they want. I'm sure not saying I should be the only spokesman for heavy metal. If there were more people willing to do that, it would be great.

**HP:** Tell us a bit about your appearance before Congress a few months back. You were really *the* spokesman for heavy metal in that case.

**DS:** Well, they called me down to appear during their hearing on whether or not they should place warning stickers on heavy-metal albums. It was a wild scene. The press is really misrepresenting what happened because I kicked the shit out of the Senate. I went in very well-prepared and I spoke intelligently, which really shocked them. They all have such a negative attitude about rock and roll. They don't understand what they're talking about, which really scares me. It makes me think they know just as much about national defense or about controlling the budget. Hell, Senator Hawkins, this woman who is totally against rock, actually held up a copy of Def Leppard's *Pyromania* and said, "This cover tells you all you need to know about the dangers of rock." What dangers? The cover shows a burning building!

Jeffrey Mayer



Eddie Ojeda in the spotlight.



HP: But how did you feel about having John Denver on your side?

DS: Let me tell you, if I ever hear anybody say anything bad about John Denver, he's gonna have to answer to me. The guy was dynamite. His testimony was the strongest of anybody's because Congress was expecting him to come out and be on their side — you know, say rock and roll sucks. But he screwed them up by saying that we can't allow any censorship at all. He told them that his song, *Rocky Mountain High*, was banned for being a drug song. He even defended heavy metal. He's cool, as far as I'm concerned.

HP: Speaking of unusual pairings, how did you get Alice Cooper to appear on *Come Out And Play*?

DS: Well, Alice has always been an idol of mine. One day, his manager called up my manager saying Alice wanted to meet me and have dinner. That blew me away. So we met and discussed some things, and agreed to work together on a song or two. I think he sensed that we're coming from the same place he was — having fun and giving people a good time. So working together has been a real dream come true for me.

HP: You have other guests on the album, like Billy Joel and Clarence Clemons. Why did you choose to work with them?

DS: I like them as musicians and as people, and I'm trying to show that heavy metal is something everyone should get into. Having people like them play on the album gave it a certain

credibility in some circles. The funny part was that, before Billy became the piano man, he played in this metal band called Atilla. Jon Lord of Deep Purple was his hero, and he used to have banks of keyboards and amps, and he'd sing himself hoarse every night. It just goes to show that everyone has heavy-metal blood in him.

HP: What made you pick *Leader Of The Pack* as the first single and video from the album?

DS: Actually, we've been doing that song for years. We always played it in our sets when we were in clubs. It's a great rock-and-roll tune, and it lends itself perfectly to the street image we're using on the album. All I can say is that it's great rock and roll and, as far as I'm concerned, that's all that matters in the world. □

Mark Weiss/MWA



Twisted Sister, from left: Mark "The Animal" Mendoza, A.J. Pero, Dee Snider, Eddie Ojeda and Jay Jay French.



# VINNIE VINCENT

*"If it wasn't for Kiss, I wouldn't be where I am today."*

by Andy Secher

## Ready To Invade

Life's been strange for Vinnie Vincent. How would you feel if you were invited to join Kiss as Ace Frehley's replacement, then lost the job under less than amicable circumstances a year later? Well, Vinnie's survived that incident quite nicely, thank you, and he's returned to the rock wars with a new band, and a new sound, called the Vinnie Vincent Invasion.

"It has been a strange couple of years for me," Vincent admitted. "When I left Kiss, it was a difficult time for me. I just traveled around the world, seeing the sights and lying in the sun, trying to get my life and my music together — which I did. Leaving Kiss didn't really affect me mentally, because it was something that I felt I had to do. I joined that band at a time when they were nearly dead. Over the next year, we brought Kiss back a long way, and I'm thrilled that they're doing so well now. I have no hard feelings toward them. I love the guys, and I want them to know that. It was just a situation where Kiss will always be Gene and Paul's band, and I needed to have more control over the music I was making.

"I'm very proud of what I accomplished in Kiss," he continued. "There was some great chemistry between us. You've got to remember that they had tried out over a hundred guitarists before they hired me. But I've always been something of a rebel. I'm not the type to sit back and play sideman. I was living up to 20 percent of my potential in Kiss, and that wasn't fair to me or to the band. I'll always have a warm spot in my heart for Kiss. I'm the first to admit that I wouldn't be where I am today if it wasn't for them."

Today, Vincent is leading his new band — comprised of vocalist Robert Fleischman, bassist Dana Strum and drummer Bob Rock — into action. On the group's debut disc, the Vinnie Vincent Invasion has created a unique musical meld, something Vinnie likes to call "dance metal." Undeniably, tracks like *Shoot You Full Of Love* and *I Want To Be Your Victim* are unique



David Wainwright

Vinnie Vincent: "The talent in this band is unbelievable."

in their combination of hard-rocking licks, heavy back beats and overtly sexual lyrics.

"The stuff on the album should be X-rated," Vinnie said, with a laugh. "It's really pornographic. A song like *I Want To Be Your Victim* is the ultimate rock-and-roll bondage number. If parent groups had problems with bands like Twisted Sister and the Stones, I can't wait to hear their reaction to this album. I'll probably have to do the rest of my press interviews from jail!"

While the band's approach may be controversial, their sound is classic metal. In fact, Vincent believes he's assembled one of rock's premier units in terms of sheer skill.

"The talent in this band is unbelievable," he said, with obvious enthusiasm. "Robert can send chills up your spine every time he sings. When I hear him, the only comparison I can make is the feeling I got when I first heard Zeppelin do *Whole Lotta Love*. He has that same kind of electricity. But then everybody in this band is special.

"Dana has been one of the key guys on the L.A. metal scene," he added. "He's played bass on so many people's albums. He's the guy who first introduced Randy Rhoads to Ozzy Osbourne, and he played bass on *Crazy Train*, *Suicide Solution* and *I Don't Know*. As usual, he didn't get an album credit for it. He also introduced Ozzy to Jake E. Lee, so he's pretty hip to knowing what's going on musically. The other guy we have in the band — Bob the drummer — just came up from Houston and said, 'I'm gonna be your drummer.' After hearing him play some of the most amazing things I've ever heard for an hour-and-a-half one day, I knew he was right.

"This is a very special band," he concluded, with a big smile. "We've got a lot of talent, and everybody's working together to make this band as big as possible. After my previous experiences, I've learned how important working as a unit can be." □



# Bob Seger



rock  
and  
roll  
rebel

Bob Seger: "I can get addicted to stress when I'm working on an album and when it stops, it's boring."

## Detroit Legend Rejoins Rock Wars After Lengthy Hiatus.

by Jim McFarlin

It is the worst of times for Bob Seger. It is the best of times for Bob Seger's friends.

While Seger toils away in an L.A. studio,

shifting sounds to finish his forthcoming album, **American Storm** — an LP that was expected out by April, then June then August — nearly all of his close professional cronies are experiencing the highest times of their performing lives.

Bruce Springsteen, who has shared more than one concert stage with Big Bob around Seger's Detroit homeland, is being hailed as the once-and-forever Great American Rock-and-Roll Hero — a title Seger used to revel in. The Jersey boy has backed off his longstanding promise never to play giant stadiums, and has been dancing in the dark at football palaces nationwide in these, the

glory days of his career. Former Eagles' drummer Don Henley, Seger's closest musical pal, is basking in a stream of hits from his solo album, **Building The Perfect Beast**, and is getting rave reviews for one of the more impressive audiovisual concert tours of 1985. The other notable ex-Eagle, Detroit native Glenn Frey — who sharpened his Motor City chops in the '60s with Seger in an old converted firebarn called the Hideout One — has placed his face on **Miami Vice** and his entire body on a heaven-sent national tour with Tina Turner.

Even back in Motortown — a normally rock-silent town between Seger releases — the buzz is on for the Romantics' new LP, **Rhythm Romance**, as the hometown faithful wait to see if Detroit's Fab Four, with their revamped lineup, can equal the thunder of '84's **Talking In Your Sleep**.

Everyone around him is rolling in rock. But no



new Seger material of any kind has seen the light of day for more than two years, since his lukewarm ballad, *Understanding*, popped out of the *Teachers* movie soundtrack. His last studio album was 1982's *The Distance*. In a business where you're only as good as your last LP, and even the most die-hard fans forget you when you're off the radio, Seger's on shaky ground. The distance between his completed works is big enough to drive a '57 Thunderbird through.

This much is known about the new album:

Its working title was *Wildfire*, but was changed to *American Storm*—the name of one of its key songs—to conform to advertising's current Made In The U.S.A. fever. Who knows, though? All that may change again by the time the LP arrives at Capitol Records;

The *Storm* in *American Storm* refers to cocaine: "It's not an anti-drug song, really," Seger explained. "It's more about things that can happen to you, because I've seen so many people in this business go down because of that."

It was to have included *Understanding*, but the idea was axed since the single has been dead so long. The latest plan is to fill the disc with nothing but uptempo rockers, to put to rest any Seger/Kenny Rogers comparisons. "*Shame On The Moon* (written by country artist Rodney Crowell) saved me on *The Distance*," said Seger. "It meant I didn't have to write another midtempo ballad for the album."

That's all we know. That's not much.

With precious little Seger music news around, Detroit gossips have been focusing on juicy tidbits about Bob's personal affairs. They dug for controversy in his decision to replace the Silver Bullet Band's drummer, David Teegarden, and longtime guitarist, Drew Abbott, and clucked over his decision to replace Jan Dinsdale, his live-in mate of more than 13 years, with a 21-year-old barmaid named Kelly Karschnick—who, by the way, looks amazingly like Dinsdale. When snoops start poking around the private dealings of a man as private as Bob Seger (the first song he ever wrote and performed live as a sophomore at Ann Arbor High School was called *The Lonely One*), these are the worst of times.

Seger, you see, is a valiant rock-and-roll warrior, speeding up the on-ramp to age 40. He's a man who, for the umpteenth time in the last few years, must take a hard look at how long his fire down below will last after 21 years in the business.

Whether it's a by product of his success, which exploded nationwide less than a decade ago with his *Beautiful Loser* LP, or the insecurity of possible failure, Seger seems to have picked up one of the more frustrating habits common to the Eagles and Springsteen: meticulous care and overcautious attention to record-making. The *Ramblin' Gamblin' Man* isn't ramblin' anymore, and he certainly ain't gamblin'. It's hard for Seger to let his music go.

"Yeah, it gets harder every time, just to write songs," said Seger, who claims to have more than a hundred songs in the can and 400 more half-completed in looseleaf notebooks. "I've got to be beatin' on a guitar or a piano for three, four hours before I hit something that's really different, or that I think is good chordwise or whatever."

Why not simply dive into that backlog of songs rather than struggle with new material? "Once I pass on a song, almost always, I won't ever use it," he explained. "Had it not gone into *Urban*

## "We don't really follow trends."

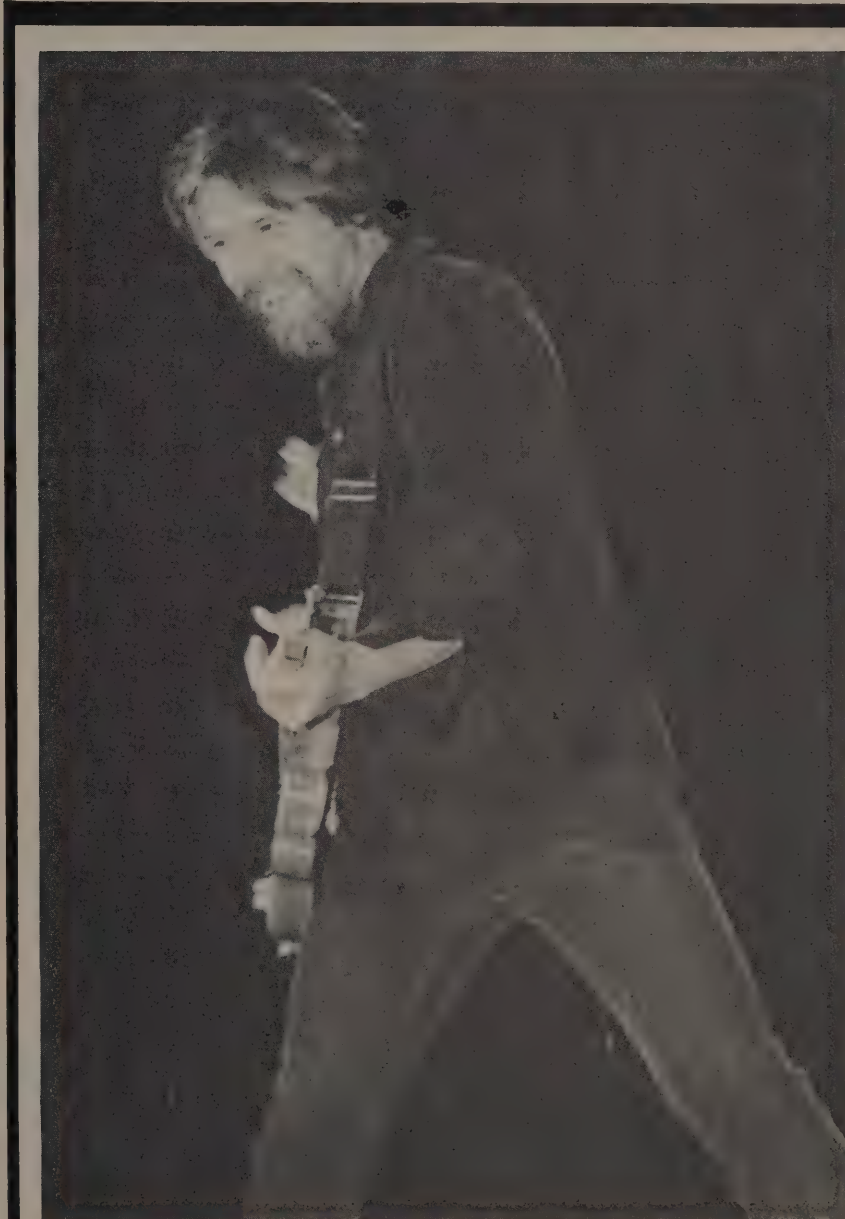
*Cowboy*, I probably never would have used *Nine Tonight*. In fact, I tried to pull it back, decided I didn't want it in the movie. I just didn't want anybody to hear it. I really didn't like it.

"I can get addicted to stress when I'm working on an album," he admitted in regards to LP-releasing paranoia, "and when it stops, it's boring. Near the end of *The Distance*, I was almost looking for excuses to keep it going, just being stupid. I was worried about it right up until the time I played it for Springsteen. He said, 'It's great, Bob,' and I felt okay."

A potential casualty of his all-rockers format on the new LP is *Can't Hit The Corners No More*, a haunting tune that's been kicked around the Seger archives for years, and could be one of the few exceptions to his no-old-songs philosophy. "It could be about a sports figure, or it could be

about a rock-and-roll star," he said. "It's about somebody who's nearing the end of the game and he can't hit the corners, can't do the subtle things anymore, for one reason or another."

Like, for example, Bob Seger? "No, not really," he said. "That song was written really more for athletes, because there comes a time when, physically, you just can't. Mine's a much more cerebral business. I got to write songs and stuff. I can do it. I don't really worry about becoming out-of-fashion or anything like that, because we really don't follow trends. We've been doing pretty much the same thing for years, except I've finally been able to take a few more chances, to do more kinds of music and be more diverse. That's the fortunate thing with success." □



Eliot Roberts

*The Ramblin' Gamblin' Man* isn't ramblin' anymore, and he certainly ain't gamblin'. It's hard for Seger to let his music go.



# CAUGHT in the act

# HEART

by Hank Thompson

Time works in mysterious ways in the world of rock and roll. For some bands, the passage of years means a disintegration of both skills and popularity, while, for others — like Heart — time only improves their musical flavor as it would a fine wine. With the success of their most recent LP, simply entitled *Heart*, the Wilson sisters, Ann and Nancy, have proven to be among the most resilient members of the rock fraternity. That point was made perfectly clear on the group's recent international tour, where the new "improved" Heart displayed stylish good looks and hard-rocking charms.

"We knew this was going to be an important tour for us," guitarist Nancy Wilson explained. "With the album doing so well and with our videos getting a great deal of exposure, we felt we had to do something special. Heart has always taken a great deal of pride in its stageman, so coming up with something that was both fun to look at and fun to play on was pretty easy."

Using a multitiered stage that gave each of the band members ample room to move about, Heart's live presentation blended high-tech appearance with raw rock power. Kicking off their 90-minute set with *Never*, the latest hit from Heart, the band swiftly shifted back and forth between new material and old favorites like *Barracuda* and *Magic Man*. Heart had the capacity crowd eating out of their hands from the very first note.

While the Wilson sisters gave bandmates Howard Leese (guitar/keyboards), Mark Andes (bass) and Denny Carmassi (drums) the opportunity to showcase their skills, the crowd had obviously come to see Ann and Nancy weave their magical musical web. Dressed in long flowing robes, the sisters cut dashing figures onstage, and proved it's possible for beauty and talent to go hand-in-hand.

"We were never particularly trapped in the 'They're pretty, but can they rock?' syndrome," Nancy stated shortly before going onstage. "We were lucky that the first impression most people got of us was a musical one, not some steamy publicity pictures. We've never downplayed our appearance, but we never wanted it to be the key to our success. Too many bands seem to think just looking good is enough."

Despite Nancy's sensual stage demeanor and high-flying guitar histrionics, the undisputed star of the

evening was the raven-haired Ann. Her powerful voice seemed to effortlessly shift gears from the subtlety of the acoustic *Dog And Butterfly* to the gut-wrenching energy needed to combat the slashing guitars of *What About Love*. While she occasionally seemed surprisingly nervous during her between-song conversation, the singer appeared sincerely appreciative of the crowd's frenzied response.

"We never take a crowd for granted,"

she explained. "How could we? They're the ones who have to inspire us each night. They've made the effort of coming to the show. It's inconceivable to me how any performer could give anything but everything they've got at every performance. Besides, we really enjoy playing our set. The fans can tell when you're going through the motions. That's something they know will never happen with Heart." □

Bob Leafe



Heart's Nancy Wilson: "We were never particularly trapped in the 'They're pretty, but can they rock?' syndrome."



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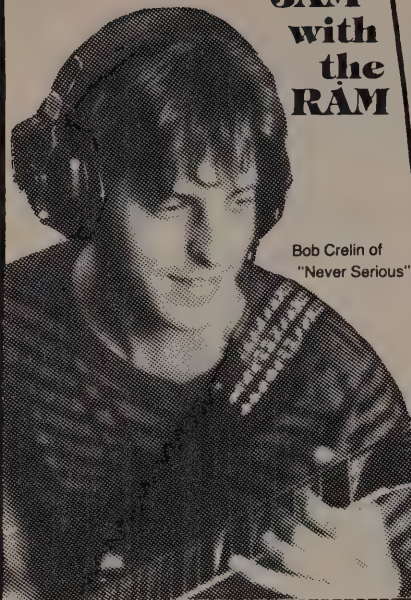
Mark Weiss



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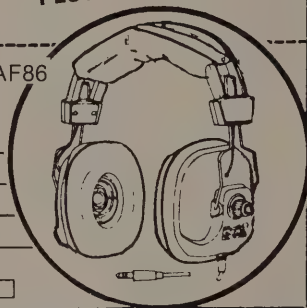
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## WALK OF LIFE

As recorded by Dire Straits

**MARK KNOPFLER**

*Here comes Johnny singing  
oldies goldies  
Be-bop-a-lula baby what I say  
Here comes Johnny singing I  
gotta woman  
Down in the tunnels trying to  
make it pay  
He got the action he got the  
motion  
Oh yeah the boy can play  
Dedication devotion  
Turning all the night time into  
the day.*

*He do the song about the sweet  
lovin' woman  
He do the song about the knife  
He do the walk  
Do the walk of life  
Yeah he do the walk of life.*

*Here comes Johnny and he'll tell  
you the story  
Hand me down my walkin' shoes  
Here comes Johnny with the  
power and the glory  
Backbeat the talkin' blues  
He got the action  
He got the motion  
Oh yeah the boy can play  
Dedication devotion  
Turning all the night time into the  
day.*

*He do the song about the sweet  
lovin' woman  
He do the song about the knife  
Then he do the walk  
Do the walk of life  
Yeah he do the walk of life.*

*Here comes Johnny singing  
oldies goldies  
Be-bop-a-lula baby what I say  
Here comes Johnny singing I got  
a woman  
Down in the tunnels trying to  
make it pay  
He got the action  
He got the motion  
Oh yeah the boy can play  
Dedication devotion  
Turning all the night time into  
day.*

*And after all the violence and  
double talk  
There's just a song in all the  
trouble and the strife  
You do the walk  
You do the walk of life  
Mm do the walk of life.*

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# NEVER

As recorded by Heart

HOLLY KNIGHT  
GENE BLOCH  
CONNIE

Hey baby I'm talking to you  
Stop yourself and listen  
Some things you can never,  
never choose  
Even if you try yeah  
You're banging your head  
again  
'Cause somebody won't let  
you in  
One chance one love  
Your chance to let me know.

We can't go on  
Just a runnin' away  
If we stay any longer  
We will surely never get away  
Oh whoa anything you want  
We can make it happen  
Stand up and turn around  
Never let them shoot us down  
Never, never, never  
Never run away.

Hey baby you know it's true  
Why you bother lying when  
you know that you want  
it too  
Don't you dare deny me  
Walk those legs right over  
here  
Gimme what I'm dying for  
One chance one love  
Hold me down never let me go.

We can't go on  
Just a runnin' away  
If we wait any longer  
We will surely never get away  
Oh whoa anything you want  
We can make it happen  
Stand up and turn around  
Never let them shoot us down  
Never, never, never  
Never run away  
Never, never, never  
Never run away.

Hey baby I'm talking to you  
Stop yourself and listen  
Some things you can never  
choose  
Even if you try yeah

You're banging your head  
again  
'Cause somebody won't let  
you in  
One chance one love  
Your chance to let me know.

We can't go on  
Just a runnin' away  
If we stay any longer  
We will surely never get away  
Oh whoa  
Never  
Oh whoa  
Never  
We can't go on  
Never  
We can't go on  
Never  
Whoa oh  
Never  
Whoa oh  
Never  
We can't go on  
We can't go on.

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## ROCK 'N' ROLL CHILDREN

As recorded by Dio

**RONNIE JAMES DIO**

*It was starting to rain  
On the night that they first  
decided  
It was blinding with snow  
On the night that they ran away  
They were found in the dark  
But they never returned  
Just like somebody slammed the  
door.*

*She was meant to be wild  
He was nearly a child  
But they only could feel each  
other  
They were paper and fire  
Angel and liar  
The devil of one another.*

*Then they were thrown to the  
ground*

*With a terrible sound  
Just like somebody broke a  
heart.*

*Rock 'n' roll children  
Alone again  
Rock 'n' roll children  
Without a friend  
But they got rock 'n' roll.*

*It was starting to rain  
On the night that they cried  
forever  
It was blinding with snow  
On the night that they screamed  
goodbye.*

*They were lost in the dark  
And they never returned  
Just like somebody slammed a  
door.*

*On rock 'n' roll children  
Alone again  
Rock 'n' roll children  
Without a friend.*

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## DANGER

As recorded by AC/DC

**YOUNG  
YOUNG  
JOHNSON**

*Red lights are flashin'  
There's been a misunderstandin'  
yeah yeah  
I'm bruised, broke an' bandaged  
Through drinkin' all that brandy  
I was under the table but I came  
back for more  
Gotta hit that bottle but my head  
hit the floor.*

*With a danger danger  
Don't talk to strangers  
Stranger danger  
Don't you talk  
Danger danger  
Don't talk to strangers  
Danger danger  
Don't talk keep away.*

*Red lights still flashin'  
People all still dancin' in my head  
I'm done with thinkin'  
About what to do  
Another night of drinkin'  
Just one before I'm through  
I was just raisin' hell I wasn't  
doin' no harm  
The cops could not appreciate my  
natural charm.*

*I'm a danger danger  
Don't talk to strangers  
Stranger danger  
Don't you talk don't talk  
Danger danger  
Don't talk to strangers  
Danger danger  
Don't talk to strangers.*

*I'm a danger danger  
Don't talk to strangers  
Stranger danger  
Don't you talk  
You don't talk  
Danger danger  
Don't talk to strangers  
Danger danger  
Don't talk keep away  
Danger danger  
Don't talk to strangers  
Stranger danger  
Don't you talk  
Don't you talk  
Danger danger  
Don't talk to strangers  
Danger danger  
Don't you go talkin' to no  
stranger in this town.*

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## TEARS ARE FALLING

As recorded by Kiss

**PAUL STANLEY**

*I read your mind like an open  
book  
You lost the fire in your eyes  
You turn to me with a different  
look  
And then it's raining  
Looks like it's raining.*

*Oh no tears are falling  
Oh no tears are falling  
Oh no tears are falling.*

*Something is wrong as I hold  
you near  
Somebody else holds your heart  
You turn to me with your eyes  
in tears*

*And then it's raining  
Feels like it's raining.*

*Oh no tears are falling  
Oh no tears are falling  
Oh no tears are falling  
I saw you cry.*

*And now it's raining  
Looks like it's raining  
And now it's raining  
Feels like it's raining.*

*Oh no tears are falling  
Oh no tears are falling  
Oh no tears are falling  
Someone stole your heart  
Oh no tears are falling  
They're falling from your eyes.*

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## I WILL SURVIVE

As recorded by Black Sheep

**WILLIE BASSE**

*I've been down this dirty road  
Over and over  
I've been runnin' an overload  
For much too long  
Fast money fast cars  
I paid the price to be a star  
And I won't stop till I get on top  
And then we'll go for more.*

*God knows that I tried  
I shoulda been dead  
But I'm still alive  
I made a sacrifice and I will  
survive  
I will survive  
I will survive.*

*I'm playing the game for keeps  
I'm gonna win tonight  
From town to town I never sleep  
I just roll the dice  
Fast money fast cars  
I paid the price to be a star  
And I won't stop till I get on top  
And then we'll go for some more.*

*God knows that I tried  
I shoulda been dead  
But I'm still alive  
I made a sacrifice and I will  
survive  
I will survive  
I will survive.*

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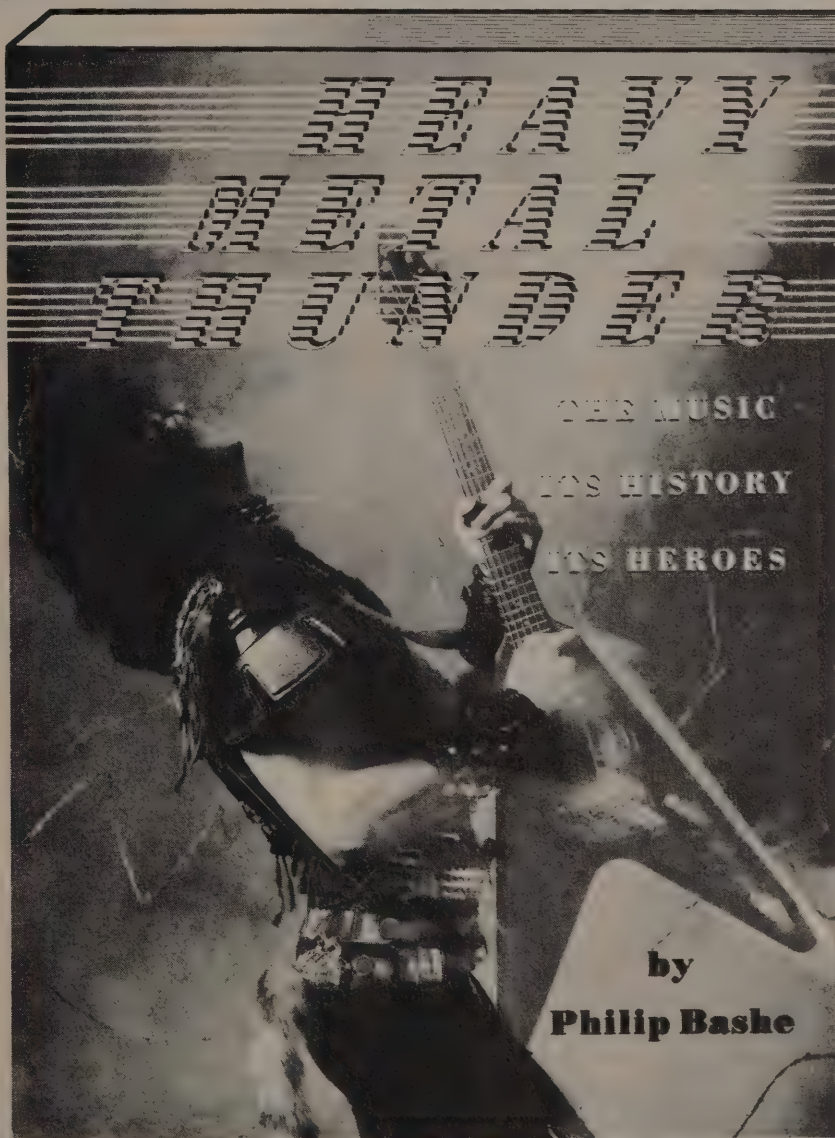
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## LAY IT DOWN

As recorded by Ratt

**PEARCY**  
**De MARTINI**  
**CROSBY**  
**CROUCIER**

*I know you don't really know me  
I know you don't really care  
to see me  
I'm into total affection  
Not being scared if you never  
please me.*

*You know you really want to  
lay it down  
Right now  
And how  
I know you really want to lay  
it down*

*Right now  
Lay it down  
Lay it down  
Lay it down  
Lay it down.*

*Under the sheets you will find me  
I know that nothing's for free  
You take what's good for your  
pleasing  
I'll take what's good for this  
crazy evening.*

*You know you really want to  
lay it down  
Right now  
And how  
I know you really want to lay  
it down  
Right now  
Lay it down  
Lay it down*

*Lay it down  
Lay it down  
Lay it down  
Lay it down  
Lay it down  
Lay it down.*

*I know you only want romance  
I'll give you all that I can  
If you'll give me just one chance  
To prove myself  
And my love.*

*Lay it down  
Lay it down  
Lay it down.  
(Repeat)*

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## LITTLE BY LITTLE

As recorded by Robert Plant

**ROBERT PLANT**

*Little by little  
My heart grieves  
Little by little  
I call your name  
Little by little  
My tears flow  
Little by little  
Everything changes.*

*Little by little  
The time goes  
Little by little  
The days pass by  
Little by little*

*The air clears  
Little by little  
I can breathe again  
I can breathe again  
I can breathe again  
I can breathe again.*

*Back at the mirror  
Your good friend  
Talk to the mirror  
Play out your game  
Slap in the middle  
I stop then  
Look at the winner  
And the price you pay.*

*Cold was the winter  
I trembled  
Long was the fall  
That had no end*

*Now little by little  
The air clears  
Little by little  
I can breathe  
I can breathe again  
I can breathe again  
I can breathe again.*

*Call your name  
Call your name  
Call your name  
Call your name  
Everything changes  
Everything changes  
I call your name oh  
I can breathe again  
I can breathe again.*

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## THE BIG MONEY

As recorded by Rush

**GEDDY LEE**  
**ALEX LIFESON**  
**NEIL PEART**

*Big money goes around the  
world  
Big money underground  
Big money got a mighty voice  
Big money make no sound  
Big money pull a million  
strings  
Big money hold the prize  
Big money weave a mighty web  
Big money draw the flies.*

*Sometimes pushing people  
around  
Sometimes pulling out the rug  
Sometimes pushing all the  
buttons*

*Sometimes pulling out the plug  
It's the power and the glory  
It's a war in paradise  
A cinderella story  
On a tumble of the dice.*

*Big money goes around the  
world  
Big money take a cruise  
Big money leave a mighty wake  
Big money leave a bruise  
Big money make a million  
dreams  
Big money spin big deals  
Big money make a mighty head  
Big money spin big wheels.*

*Sometimes building ivory  
towers  
Sometimes knocking castles  
down  
Sometimes building you a  
stairway  
Lock you underground*

*It's that old-time religion  
It's the kingdom they would  
rule  
It's a fool on television  
Getting paid to play the fool.*

*It's the power and the glory  
It's a war in paradise  
A cinderella story  
On a tumble of the dice.*

*Big money goes around the  
world  
Big money give and take  
Big money done a power of  
good  
Big money make mistakes  
Big money got a heavy hand  
Big money take control  
Big money got a mean streak  
Big money got no soul.*

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## SENTIMENTAL STREET

As recorded by Night Ranger

### JACK BLADES

Saw you walking out on  
Sentimental Street  
What-cha doing out there  
Who ya trying to be  
I know what you're thinking  
'Cause I've been there myself  
I've been kicked so many times  
I don't know nothing else  
Still I noticed your urgency  
I recognized the flair  
That ya got from chasing  
All those East coast dares  
I've seen it before  
It happens time and again  
All cut up inside  
Yet you're caught in a spin.

Out on Sentimental Street in the  
avenues  
Take a good hard look  
There ain't nothing ever new  
Out on Sentimental Street in the  
avenues  
Will you ever find out

Guess I'll leave it up to you.

Saw you dancing out at Madame  
Wong's Two  
You did those same two steps  
That I taught you back in June  
Heard you dined last night  
At Conte Razor's Cafe  
Did you get your fill  
Did you think you had to pay  
Still I noticed your urgency  
And recognized the pain  
And I'm sure it's the same  
You feel again and again  
And I wish I could get us  
That second chance  
But you're having too much fun  
With your sudden romance.

Out on Sentimental Street in the  
avenues  
Take a good hard look  
There ain't nothing ever new  
Out on Sentimental Street in the  
avenues  
Will you ever find us  
Guess I'll leave it up to you.  
(Repeat)

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## SMOKIN' IN THE BOY'S ROOM

As recorded by Motley Crue

### MICHAEL LUTZ CUB KODA

Sittin' in the classroom  
Thinkin' it's a drag  
List'nin' to the teacher rap  
Well just ain't my bag  
When two bells ring  
You know it's my cue  
I'm gonna meet the boys on floor  
number two.

Smokin' in the boy's room  
Smokin' in the boy's room  
Now teacher don't you fill me  
Up with your rule  
'Cause ev'rybody knows that  
smokin' ain't allowed in school.

Checkin' out the hall  
Makin' sure the coast is clear  
Lookin' in the stalls  
Nah there ain't nobody here  
My buddies Sixx, Mick and Tom  
To get caught would surely be the  
death of us all.

Smokin' in the boy's room  
I was smokin' in the boy's room  
Now teacher don't you fill me  
Up with your rule  
'Cause ev'rybody knows that  
smokin' ain't allowed in school

Hey can I be excused.

Well they put me to work in my  
school bookstore  
Checkout counter and I got bored  
Teacher was lookin'  
For me all around  
Two hours later  
You know where I was found.

Smokin' in the boy's room  
I'll tell you I was smokin' in the  
boy's room  
Now, now, now teacher don't you  
fill me  
Up with your rule  
Ev'rybody knows that smokin'  
ain't allowed in school  
Smokin' in the boy's room  
Smokin' in the boy's room  
I'll tell you  
I was smokin' in the boy's room  
Smokin' in the boy's room  
Hey teacher don't you fill me  
Up with your rule  
'Cause ev'rybody knows that  
smokin' ain't allowed in school.  
One more time  
Smokin' in the boy's room  
Smokin' in the boy's room.

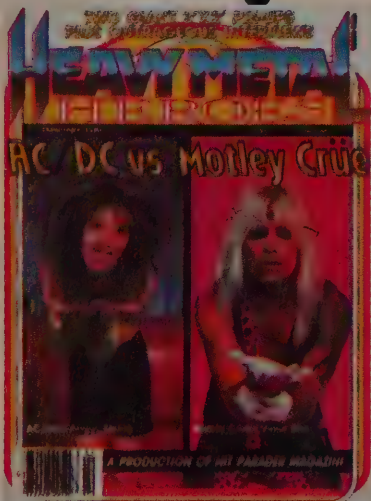
Now teacher I ain't foolin' around  
with your rule  
'Cause ev'rybody knows that  
smokin' ain't allowed in school.

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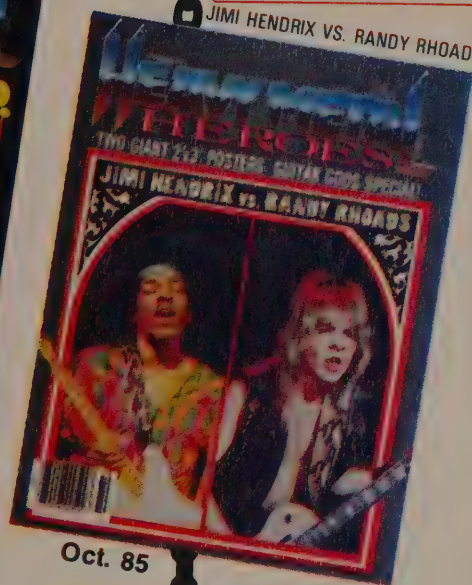
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## IN AND OUT OF LOVE

As recorded by Bon Jovi

**J. BON JOVI**

Young and wired  
Set to explode in the heat  
You won't tire  
'Cause baby was born with the  
beat  
Take you higher than you've  
ever known  
Then drive you down to your  
knees  
I pick you up when you've had  
enough  
You been burned baby lesson's  
learned.  
In and out of love

Hear what I'm sayin'  
In and out of love  
It's the way that we're playing  
In and out of love  
Too much is never enough  
She's gonna get ya.

Running wild  
When me and my boys hit the  
streets  
Right on time  
She's here to make my night  
complete  
Then I'm long gone  
I got another show  
One more town one mile to go  
One endless night of fantasy  
It's all she left of her with me.

In and out of love  
Hear what I'm sayin'  
In and out of love  
It's the way that we're playin'  
In and out of love  
When we're together  
In and out of love  
It's too much forever  
In and out of love  
Hear what I'm sayin'  
In and out of love  
It's the way that we're playing  
In and out of love  
Too much is never enough  
She's gonna get ya.

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## STILL IN LOVE

As recorded by Taxxi

**JEFFREY NEAD  
COLIN PAYNE**

Standing by the window staring  
out at the sea  
I'm thinking of you  
The Riviera stretches to the end  
of the world  
What's a boy gonna do  
A memory triggered a familiar  
sight  
Oh you wore it so well  
There have been others  
But the magic is gone  
They cast no spell.  
I remember how we drove to the  
beach  
And walked together hand in  
hand  
Forgetting where we started from  
As we walked barefoot in the  
sand.  
Oh I'm still in love with you  
Oh I'm still in love with you.  
Martini umbrellas a Pernod on  
ice  
And an empty chair  
In a little cafe in a lonely French  
town  
How I wish you were here.  
I remember how we drove to the  
beach  
And walked together hand in  
hand  
Forgetting where we started from  
As we walked barefoot in the  
sand.  
Oh I'm still in love with you  
Oh I'm still in love with you  
Oh I'm still in love with you  
Oh I'm still in love with you.  
(Repeat)

## ENDLESSLY

As recorded by Joe Lynn  
Turner

**JOE LYNN TURNER  
CAROLINE NEWMAN**

Girl I want your love  
You're everything I'm dreaming of  
You will always be a part of me.  
Lost inside your touch  
Found I never felt so much  
Hold me in your arms and love me  
tenderly.

I believe  
I will always be  
Loving you endlessly  
Can't you see  
All I need is to love you endlessly  
oh darling.

Give your heart to mine  
'Til the end of time  
Forever we will find our love will  
be endlessly.

I believe  
I will always be  
Loving you endlessly  
Can't you see oh  
All I need is to love you endlessly  
oh baby.

Lonely hearts can dream  
What lovers' eyes have seen  
I will always be  
Oh darling  
In love with you.

Endlessly  
Endlessly  
You know together we will be  
forever endlessly  
Endlessly oh baby  
Endlessly  
You know together we'll always  
be forever endlessly.

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## ALONE AGAIN

As recorded by Dokken

**DON DOKKEN  
JEFF PILSON**

I'd like to see you in the morning  
light  
I like to feel you when it comes  
to night  
Now I'm here and I'm all alone  
Still I know how it feels  
I'm alone again.

Tried so hard to make you see  
But I couldn't find the words  
Now the tears they fall like rain  
I'm alone again without you  
Alone again without you  
Alone again without you.

I said stay but you turned away  
Tried to say that it was me  
Now I'm here and I've lost my way  
Now I know how it feels  
I'm alone again.

Tried so hard to make you see  
But I couldn't find the words  
Now the tears they fall like rain  
I'm alone again without you  
Alone again without you  
Alone again without you  
Alone again without you.

I tried so hard to make you see  
But I couldn't find the words  
Now the tears they fall like rain  
I'm alone again without you  
Alone again without you  
Alone again  
Alone again without you.

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## DEEP CUTS THE KNIFE

As recorded by Helix

**BOB HALLIGAN, JR.  
PAUL HACKERMAN**

Lady all the nights are all the same  
Since you said goodbye  
I'm all alone  
The only voice is my own  
Did you hear me  
Are you near me  
Did you know that it hurt this bad  
Did you love me  
Did you need me  
Or were you just a dream I had  
This memory  
Haunts me forever

Better run for my life  
Hide from the light  
Dark is the night  
Deep cuts the knife  
No way I'll get away  
This memory's here to stay  
Deep cuts the knife.

Lady I see your face in everything  
I do  
Sleepless nights I lie in bed just  
thinkin' of you  
I can't pretend  
That I don't need you back again  
Did you love me  
Did you need me  
It felt right but what's wrong  
This memory haunts me forever.

Better run for my life  
Hide from the light  
Dark is the night  
Deep cuts the knife  
No way I'll get away  
This memory's here to stay  
Deep cuts the knife.

I am your slave  
Got no defender  
You flash the blade  
I can't escape I can't surrender.

Run for my life  
Hide from the light  
Dark is the night  
Deep cuts the knife  
No way I'll get away  
This memory's here to stay  
Better run for my life  
Hide from the light  
Dark is the night  
Deep cuts the knife  
No way I'll get away  
This memory's here to stay  
Deep cuts the knife.

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## LOVE AND PRIDE

As recorded by King

**P. KING  
M. ROBERTS**

That's what my heart yearns  
for now  
Love and pride  
That's what my heart yearns  
for now  
Love and pride.

Start your journey early or  
maybe later  
(Get your boots on)  
It's cloudy take your hair dryer  
Blow them all away.

In you I've found a story I want  
to keep hearing  
In you I see all colors not just  
black or white  
In you I find a reason and hope  
for all dreamers  
You are my fill you're my supply  
of  
Love and pride  
That's what my heart yearns  
for now  
Love and pride  
That's what my heart yearns  
for now  
Love and pride.

That's what my heart yearns  
for now  
Love and pride  
That's what my heart yearns  
for now  
Love and pride.

Knowing, sensing, seeing,  
eating, sleeping  
(That's just being)  
Touching, testing, loving,  
wanting and taking more love  
and more pride.

In you I've found a story I want  
to keep hearing  
In you I see all colors not just  
black or white  
In you I find a reason and hope  
for all dreamers  
You are my fill you're my supply  
of  
Love and pride  
That's what my heart yearns  
for now  
Love and pride  
That's what my heart yearns  
for now  
Love and pride.

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## HALLOWED BE THY NAME

As recorded by Iron Maiden

**HARRIS**

I'm waiting in my cold cell  
When the bell begins to chime  
Reflecting on my past life  
And it doesn't have much time  
Cos at 5 o'clock they take me to  
the Gallows Pole  
The sands of time for me are  
running low, running low.

When the priest comes to read me  
the last rights  
Take a look through the bars at  
the last sights  
Of a world that has gone very  
wrong for me.

Can it be that there's some sort of  
error  
Hard to stop the surmounting  
terror  
Is it really the end not some crazy  
dream.

Somebody please tell me that I'm  
dreaming  
It's not easy to stop from  
screaming  
Words escape me as I try to  
speak.

Tears they flow but why am I  
crying  
After all I'm not afraid of dying  
Don't believe that there never is  
an end.

As the guards march me out to  
the courtyard  
Someone calls from a cell "God be  
with you"  
If there's a God why has he let me  
die.

As I walk all my life drifts before  
me  
Though the end is near I'm not  
sorry  
Catch my soul cos it's willing to  
fly away.

Mark my words please believe my  
soul lives on  
Don't worry now that I have gone  
I've gone beyond to seek the truth.

When you know that your time is  
close at hand  
Maybe then you'll begin to  
understand  
Life down here is just a strange  
illusion.

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Iron Maiden  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



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V-D-C-T-J-S-P-B  
A-X-E-K-Y-Z-G



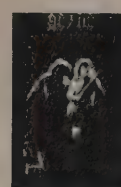
DIO  
V-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



Twisted Sister  
V-D-C-T-J  
P-A-K-E-G



Bon Jovi  
P-T-J-K-A



AC/DC  
D-T-J-S-P-A-X  
E-B-K-Y-Z



David Lee Roth  
P



Randy Rhoads  
T-J-P-A-K



Van Halen  
T-J-S-P-A-X-E-K-Y



Ozzy Osbourne  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



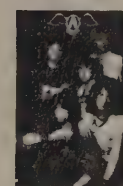
Paul Stanley  
P



Scorpions  
D-C-T-J-P-A-E-Y-X  
E-B-K-Y-Z



Madonna  
D-T-S-P-A-K



Aerosmith  
P-T-S-J



Miami Vice  
P-T



Jimmy Page  
P-J



Billy Idol  
T-J-S-P-A-X  
E-K-Y-Z



Bryan Adams  
P-J



Led Zeppelin  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



Power Station  
P-T-A-K



Robert Plant  
T-J-P



KISS  
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Judas Priest  
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X-E-B-K-Y-Z-G



Raven  
P-T

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James Bond 007 ..... T  
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Quiet Riot ..... P,J,D,T,Z,X,Y  
Bruce Springsteen ..... S,T,J  
Dokken ..... T  
Metallica ..... P,K,J  
Black & Blue ..... T  
Krokus ..... T,J,S  
Y & T ..... T,P,K,J  
Black Sabbath ..... T,J,P,D,S,C,A,X,E,B  
Huey Lewis ..... T,J,S,P  
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Man 'O War ..... T  
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Paul Young ..... T,S,P  
Tina Turner ..... T,P  
Kick Axe ..... T  
British Flag ..... T,J,B,A,E,D,Z  
Skull ..... T,B,A,E,X  
Heavy Metal Rules ..... T,J  
Long Live Rock & Roll ..... T,X  
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Bruce Lee ..... T,J,P  
Genesis ..... P,E,J,X  
Prince ..... P,T,J,A  
Deep Purple ..... P,A,T,J,K  
Cyndi Lauper ..... P,A,T  
ZZ Top ..... P,T,J,S  
Power Station ..... P,T  
Bryan Adams ..... P,J  
Joan Jett ..... P,T,J  
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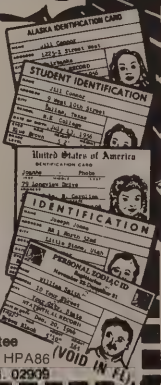
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## FOUR IN THE MORNING (I Can't Take Anymore)

As recorded by Night Ranger

**JACK BLADES**

*Four in the morning  
Came without a warning  
Everybody's got a place to be  
I got holes in my conscience  
Shot with a vengeance  
I must have been a fool not to see.*

*I need you bad  
It's hard to live without your  
company  
I need you bad  
So bad I can't take it you see  
Oh I.*

*Can't take anymore  
I can't fake anymore  
It's such a hard time loving you  
I can't take anymore  
I can't fake anymore  
It's such a hard time loving you.*

*There was a time when I knew  
you  
I held my body to you  
Made you feel like you never felt  
before  
And now it's all in the distance  
Still you keep resisting  
I love you like never before oh.*

*I need you bad  
It's hard to live without your  
tender touch  
I need you bad*

*So bad I guess you're playing  
me tough  
Oh I.*

*Can't take anymore  
I can't fake anymore  
It's such a hard time loving you  
I can't take anymore  
I can't fake anymore  
It's such a hard time loving you.*

*I guess I was going in the wrong  
direction  
I guess I was thrown for a while  
I need to see you smile  
I need you so yeah.*

*I must have been going in the  
wrong direction  
I guess I was thrown for a while.*

*I need you bad  
It's hard to live without your  
company  
I need you bad  
So bad I can't take it you see  
I need you bad  
It's hard to live without your  
tender touch  
I need you bad  
So bad I want to tell you so much  
Oh I.*

*Can't take anymore  
I can't fake anymore  
It's such a hard time loving you  
I can't take anymore  
I can't fake anymore  
It's such a hard time loving you.  
(Repeat)*

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## INVINCIBLE

As recorded by Pat Benatar  
**HOLLY KNIGHT  
SIMON CLIMIE**

*This bloody road remains a  
mystery  
This sudden darkness fills the air  
What are we waiting for  
Won't anybody help us  
What are we waiting for.*

*We can't afford to be innocent  
Stand up and face the enemy  
It's a do or die situation  
We will be invincible.*

*This shattered dream you cannot  
justify  
We're gonna scream until we're  
satisfied*

*What are we running for  
We've got the right to be angry  
What are we running for  
When there's nowhere we can  
run to anymore.*

*We can't afford to be innocent  
Stand up and face the enemy  
It's a do or die situation  
We will be invincible.*

*And with the power of conviction  
There is no sacrifice  
It's a do or die situation  
We will be invincible.*

*Won't anybody help us  
What are we running for  
When there's nowhere, nowhere  
we can run to anymore  
We can't afford to be innocent  
Stand up and face the enemy  
It's a do or die situation  
We will be invincible  
And with the power of conviction  
There is no sacrifice  
It's a do or die situation  
We will be invincible.  
(Repeat chorus)*

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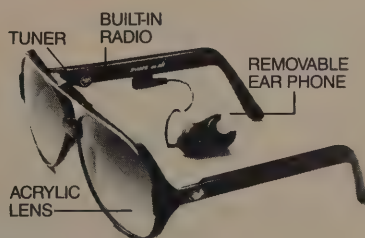
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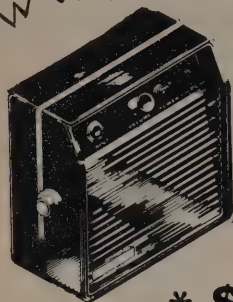
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## LOVIN' EVERY MINUTE OF IT

As recorded by Loverboy

**ROBERT JOHN LANGE**

*I'm not a man or machine  
I'm just something in between  
Woah woah  
I'm all love, a dynamo  
So push the button  
And let me go  
Woah woah  
Ah you want me to come alive  
Flick the switch into overdrive  
You and me could let it be  
Ready, aim, fire.*

*Touch that dial  
Turn me on  
Start me like a motor  
Make me run  
Lovin' every minute of it  
Lovin' every minute of it  
Turn that dial all the way  
Shoot me like a rocket into space  
Lovin' every minute of it  
Lovin' every minute of it  
Lovin' every minute of it  
Come on.*

*I got fun  
You want some*

*I'm ever ready  
Doctor Love  
Woah woah  
I'm antennae, aerial  
I'm tuning in my control  
Woah woah  
Ah you got love  
You gotta deal  
You wanna drive  
Then take the wheel  
You and me could let it be  
Ready, aim, fire.*

*Touch that dial  
Turn me on  
Start me like a motor  
Make me run  
Lovin' every minute of it  
Lovin' every minute of it  
Turn that dial all the way  
Shoot me like a rocket into space  
Lovin' every minute of it  
Lovin' every minute of it  
Lovin' every minute of it  
All right.*

*Oh you want me to come alive  
So flick the switch into overdrive  
You and me could let it be  
Ready, aim, fire.  
(Repeat chorus)*

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## REACTION TO ACTION

As recorded by Foreigner

**M. JONES  
L. GRAMM**

*It's hard getting through to me  
I'm truly elusive  
I got my own point of view  
I am one of a kind  
And I tell you li'l girl  
I'm fascinated by you  
There's something about you  
That makes all the difference  
Like the night is to day  
Well I can get along without you  
But I know that within you  
You've got what I'm missing  
And I'll find a way to get.*

*Reaction to action  
Hey say the word that would  
thrill me yeah  
I need reaction to action  
Just one look that would kill me.*

*You got a way of drawing  
attention to you  
You know you stand out in  
a crowd  
But the way that you play with  
any man's affections  
Should never be allowed*

*See I consider myself  
The one who will show you  
I'd go as far as to say  
Girl I ain't leavin' here without  
you  
But you better understand  
There's only one rule in this game  
we're gonna play.*

*And that's reaction to action  
Maybe like a word that would  
thrill me  
I need reaction to action  
One look that would kill me  
Give me reaction to action  
It's getting late  
I'd better make a definite move  
Reaction to action  
And then after that baby it's up  
to you.*

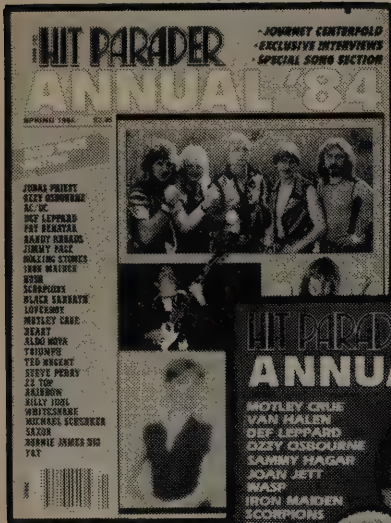
*I need reaction to action  
Just a word that would thrill me  
I need reaction to action  
You know what I'm talkin' about  
Give me some reaction to action  
You got a look you got a way  
that'll kill me  
Reaction to action  
Baby don't think about it just  
react  
Reaction to action.*

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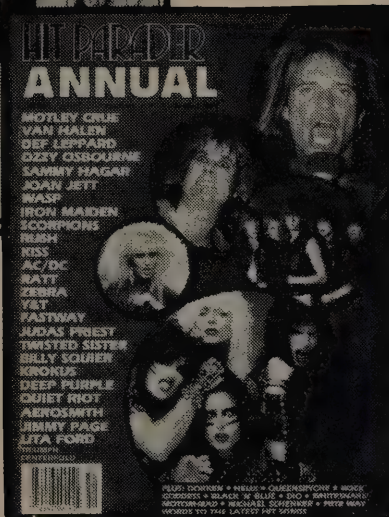


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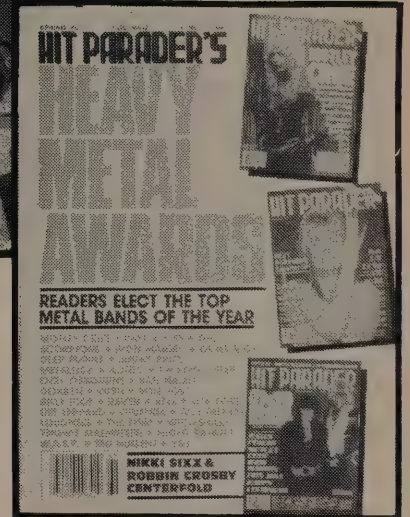
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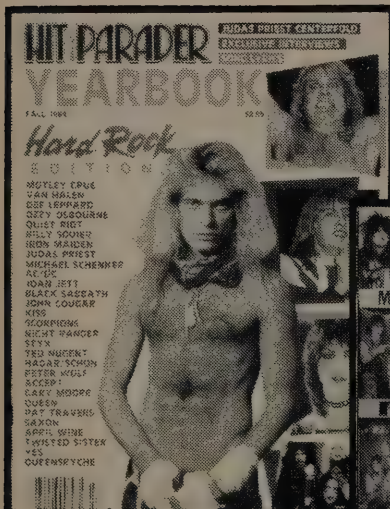


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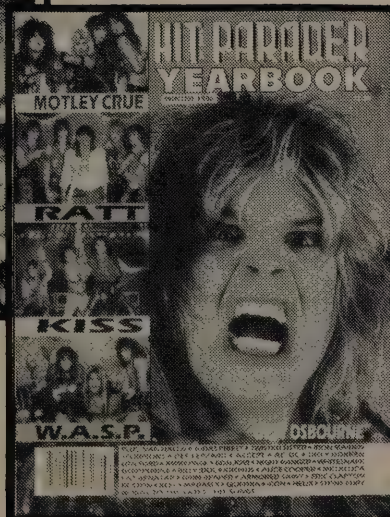


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## GOODBYE

As recorded by Night Ranger

JEFF WATSON  
JACK BLADES

As the sun hides his head  
For another nights rest  
And the wind sings  
His same old song  
And you on the edge  
Never close never far  
Always there when I needed a  
friend  
But it's hard living life  
On this memory-go-round  
Always up always down  
Spinning 'round and 'round  
and 'round.

And all this could be  
Just a dream so it seems  
I was never much good at  
goodbye.

There once was a time  
Never far from my mind  
On the beach on the 4th of  
July  
I remember the sand  
How you held out your hand

And we touched for what  
seemed a lifetime  
But it's hard  
Leaving all this behind me now  
Like a schoolboy so lost  
Never found until now.

And all this could be  
Some dream so it seems  
I was never much good at  
goodbye.

And it's hard  
Living life on this  
memory-go-round  
Always up always down  
Spinning 'round and 'round  
and 'round.

And all this could be  
Just a dream so it seems  
I was never much good at  
goodbye  
And all this could be  
Such a dream so it seems  
I was never much good at  
goodbye, goodbye, goodbye.

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## MISSING

As recorded by Icon

BOB HALLIGAN, JR.

I stalk the killer thru the night  
I say it's murder don't wanna be  
right  
Disappearance no return  
Can you tell me what I need to  
learn.

Where were you on the night of  
the crime  
If you're so innocent why be  
afraid  
Where were you and what were  
you thinkin' of  
If you killed the best friend I ever  
made.

The love is missing  
Missing from your eyes  
Missing is it forever  
Missing  
Raise my question to the skies  
Don't say if it's true  
Don't tell me never.

No reaction to the claim  
If there's a villain  
You say you don't know his name  
Well I can follow where you go  
See you cover up what I need to  
know.

Stand in line  
Let us pick out the criminal  
If you're not guilty who can it be  
I stand this side of the two way  
mirror  
Cuz I'm afraid someone will pick  
out me.

The love is missing  
Missing from your eyes  
Missing is it forever  
Missing  
Raise my question to the skies  
Don't say if it's true  
Don't tell me never.

Love is alive  
I believe it but I can't stop crying  
Love will survive but it needs to  
know that we both  
Are still trying.

Where were you on the night of  
the crime  
If you're so innocent why be  
afraid  
Where were you and what were  
you thinkin' of  
If you killed the best friend I ever  
made.

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## SHAKE YOUR FOUNDATIONS

As recorded by AC/DC

YOUNG  
YOUNG  
JOHNSON

See me leanin' on the bar  
I got my head in a whiskey jar  
Feelin' good 'cos the city's alive  
I'm gettin' ready to rock and jive  
I get up and I slide across the  
floor  
You wanna come I'll meet you at  
the door  
No one can stop us 'cos we're  
feelin' too right  
We're gonna steal our way  
around tonight all right, all  
right.

Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it to the floor  
Aye, aye, oh, shake your  
foundations  
Aye, aye, oh shake it.

I was takin' no liberties  
She's gettin' hotter off the heat  
on me  
I was oilin' she was slick  
Lickin' off the sweat on her  
favorite trick

She called help me, please yes  
Tame this animal, and help me to  
breathe  
I said no, no way.  
You gotta come with me all of the  
way  
OK, I'll play.

Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it to the floor  
Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it.  
(Repeat)

We had the night, we had the time  
She had the sugar and I had the  
wine  
Took my hand, shook me to the  
core  
I told her not to touch, but she  
was coming back for more  
You know what for.

Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it to the floor  
Aye, aye, oh, shake your  
foundations  
Aye, aye oh, shake it to the floor.  
(Repeat)

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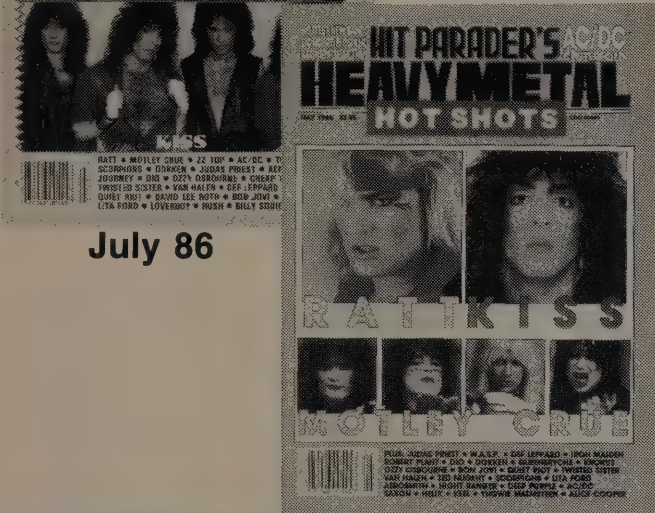


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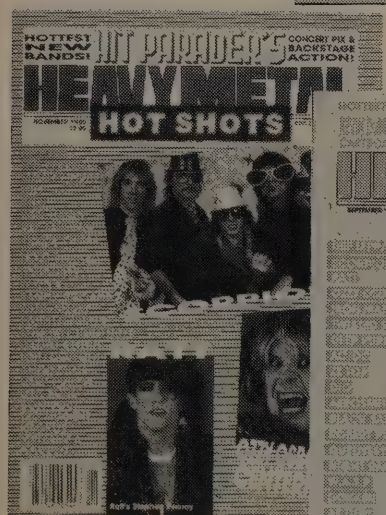
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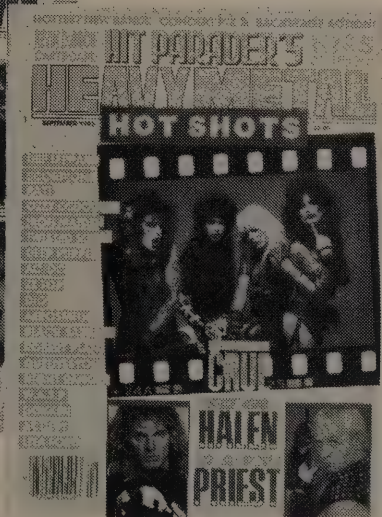
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## HOME SWEET HOME

As recorded by Motley Crue

**NIKKI SIXX  
VINCE NEIL  
TOMMY LEE**

You know I'm a dreamer  
But my heart's of gold  
I had to run away high  
So I wouldn't come home low.

Just when things went right  
Doesn't mean they were always  
wrong  
Just take this song and you'll  
never feel  
Left all alone  
Take me to your heart  
Feel me in your bones  
Just one more night  
And I'm comin' off this  
Long and winding road.

I'm on my way  
I'm on my way

Home sweet home  
Tonight, tonight  
I'm on my way  
I'm on my way  
Home sweet home.

You know that I've seen  
Too many romantic dreams  
Up in lights fallin' off the silver  
screen  
My heart's like an open book  
For the whole world to read  
Sometime nothing keeps me  
together at the seams.

I'm on my way  
Well I'm on my way  
Home sweet home  
Tonight, tonight  
I'm on my way  
Just set me free  
Home sweet home  
Home sweet home  
Home sweet home.

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## MONEY FOR NOTHING

As recorded by Dire Straits

**MARK KNOPFLER**

Look at them yo-yo's  
That's the way you do it  
You play the guitar on the MTV  
That ain't workin'  
That's the way you do it  
Money for nothin' and your  
chicks for free.

Now that ain't workin'  
That's the way you do it  
Lemme tell ya  
Them guys ain't dumb  
Maybe get a blister on your  
little finger  
Maybe get a blister on your  
thumb.

We gotta install microwave ovens  
Custom kitchen deliveries  
We gotta move these  
refrigerators  
We gotta move these color TV's.

The little faggot with the earring  
and the makeup  
Yeah buddy that's his own hair  
That little faggot got his own  
jet airplane  
That little faggot he's a  
millionaire.

We gotta install microwave ovens  
Custom kitchen deliveries  
We gotta move these  
refrigerators

We gotta move these color TV's.  
(Repeat)

I shoulda learned to play the  
guitar  
I shoulda learned to play them  
drums  
Look at that mama  
She got it stickin' in the camera  
Man we could have some fun.

And he's up there what's that  
Hawaiian noises  
He's banging on the bongos like  
a chimpanzee  
Oh that ain't workin'  
That's the way you do it  
Get your money for nothin' and  
your chicks for free.

We gotta install microwave ovens  
Custom kitchen deliveries  
We gotta move these  
refrigerators  
We gotta move these color TV's.

Listen here  
Now that ain't workin'  
That's the way you do it  
You play the guitar on the MTV  
That ain't workin'  
That's the way you do it  
Money for nothin' and your  
chicks for free.

Money for nothin'  
Chicks for free  
Money for nothin'  
And chicks for free.

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## WHAT ABOUT LOVE

As recorded by Heart

**BRIAN ALLEN  
SHERON ALTON  
JIM VALLANCE**

I've been lonely  
I've been waiting for you  
I'm pretending  
And that's all I can do  
The love I'm sendin'  
Ain't makin' it through to your  
heart.

You've been hiding  
Never letting it show  
Always trying  
To keep it under control  
You got it down  
And you're well on your way to  
the top  
But there's somethin' that you  
forgot.

What about love  
Don't you want someone to care  
about you  
What about love  
Don't let it slip away  
What about love  
I only want to share it with you  
You might need it someday yeah.

I can't tell you  
What you're feeling inside  
And I can't sell you  
What you don't want to buy  
Something's missing  
You've gotta look back on your  
life  
You know something there just  
ain't right.

What about love  
Don't you want someone to care  
about you  
What about love  
Don't let it slip away  
What about love  
I only want to share it with you.  
(Repeat)

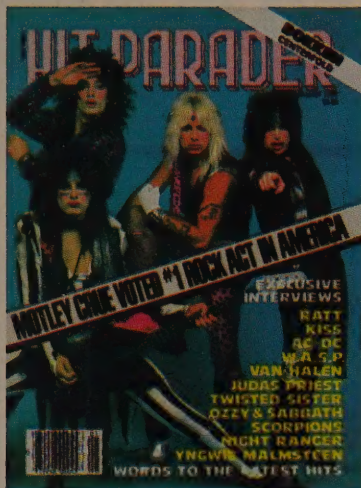
Love ooh  
What about love  
Love ooh  
What about love  
Love, love.

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Judas Priest/Delivering The Goods  
Black Sabbath/Former Vocalists Speak Out  
Loudness/Beast From The East  
Motley Crue/The Beginning...Or The End

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Judas Priest vs. Iron Maiden/Who Rules Heavy Metal  
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